

MUSICAL AMERICA

Vol. XXVI.

No. 19

NEW YORK

EDITED BY

John C. Freund

SEPTEMBER 8, 1917

Ten Cents per Copy
\$3.00 per Year

TO STANDARDIZE ALL MUSIC FOR ARMY AND NAVY

**National Committee on Music
Completes Organization—Serv-
ices of from 200 to 300 Singing
Leaders Sought—Community
Choruses to Be Developed in
Cities Adjacent to the Training
Camps—Standardizing Band
Music**

ORGANIZATION of the United States Committee on Music for the Army and Navy was completed on Monday, Sept. 3, at a conference held in the offices of Lee F. Hanmer of the Army and Navy Commission on Training Camp Activities. Mr. Hanmer has just been appointed to the Naval Commission on Training Camp Activities in order to unify the musical work throughout the United States service. The committee now includes the following members: Chairman, W. Kirkpatrick Brice, treasurer of the Camp Upton Army Recreation Fund and of the New York Community Chorus; John Alden Carpenter of Chicago, M. Morgenthau, Jr., of New York City, Mrs. George Barrell of the Buffalo Community Chorus and Mr. Hanmer. Frances F. Brundage, formerly supervisor of the Chicago Civic Music Association, will be the executive secretary.

It is expected that the work of the committee will be extended to include direction of music in the aviation, ambulance and medical corps and all other branches of the medical service outside these departments.

The selection and development of singing leaders for the camps will be under the immediate supervision of Mr. Hanmer and of a sub-committee headed by Harry Barnhart, leader of the New York Community Chorus and of the music at Camp Upton, Yaphank, L. I.

Not a Temporary Labor

"We realize that we are asking these men to enter an untried field of musical activity," said Mr. Barnhart, "but it is not a work that will suddenly end with the cessation of war. The men who develop into successful leaders of the soldiers and sailors will be expert community chorus leaders. The great community chorus movement is sweeping the country and these men will take their places as leaders of the great choruses which will develop naturally as a result of the impetus which the music in the camps will give. Our work will consist of discovering, selecting, training and supervising song leaders for the camps.

This does not mean leaders for the thirty-two National Army and National Guard camps only, but also for the naval training stations and the United States Army posts throughout the country. Furthermore, we shall require leaders for different subdivisions of the big camps, so that we can easily place from 200 to 300 good leaders. Mr. Hanmer has asked me to conduct a training school for such leaders at the Russell Sage Foundation building in New York City, and we shall have a fine opportunity to try out the new leaders at Camp Upton before sending them into the field. The musical fraternity of America should appreciate the splendid opportunity which has been offered by the government and respond to this call."

The compilation and publication of the proposed Army and Navy song book occupied much of the committee's attention. This will be under the immediate direction of Mr. Brice. The book will be divided into four sections: National



MAY PORTER

Conductor, Organist and Choir Director, Who, Especially as Leader of Some of the City's Foremost Choruses, Has Writ Her Name Large in Philadelphia's Musical Honor Roll. (See Page 3)

songs, American folk-songs, new songs and hymns. Only the words will be published in this book, designed for the men and women of the service, but it will be a part of the work of the committees to prepare immediately an edition with music especially arranged for the Army and Navy bands and their leaders. It has also been suggested that a special edition for company glee clubs, with mandolin and guitar accompaniments, be issued. An edition for sale to the public and suitable for the use of community choruses will also be published at the same time. The soldiers' and sailors' edition will be a linen bound volume, of a size that can be readily carried in the pocket of an "O. D." shirt.

The development of community choruses in the cities and towns adjacent to the Army and Navy camps will be in charge of Mrs. Barrell. She will be assisted by the executive secretary, Miss Brundage, and the two will travel from camp to camp and see that the proper co-operation is established between the community and the camp work.

Standardizing the Bands

Last, but not least, in the important features of the work—one that will be

taken up at a special meeting of the committee within a few days—will be the matter of standardizing the bands of the Army and Navy. It is expected that a special committee on this matter will be appointed that will undertake to standardize along entirely new lines this important branch of the music of the service. Mr. Carpenter will be in charge of this work.

Mr. Morgenthau, Jr., was elected treasurer of the committee and will be in charge of administration work, including the organization of the large advisory board of finance and publicity work.

Will L. Greenbaum, San Francisco
Impresario, Dead

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, CAL., Sept. 4.—The Pacific Coast musical public mourns tonight the death of Will L. Greenbaum, the San Francisco impresario. He was the embodiment of honor, a true friend and advisor to the artist profession; cultured, refined, a useful citizen, a splendid musician. A pioneer in his chosen field, his passing is a great loss to California.

L. E. BEHYMER.

SAN CARLO COMPANY OPENS NEW YORK'S OPERATIC SEASON

**Metropolitan Début of the Organ-
ization Effected with Conspicu-
ous Success in "Aida"—A Com-
pany Excellently Equipped in
Principals and Chorus—Huge
Audience Finds Many Opportu-
nities to Applaud**

THE New York début of the San Carlo Opera Company at the Forty-fourth Street Theater last Monday evening made obvious that the country-wide and perennial vogue of this organization must be ascribed neither to provincial ignorance nor to an easy toleration of artistic delinquencies. It is an institution of really substantial merits, of capacities and accomplishments that give it a definite purport and an individual standing. Since the days of Henry W. Savage's experiments, no itinerant opera company functioning at popular prices has shown such good warrant for invading this city. The San Carlo's present residence is limited to a fortnight. Should the remainder of the engagement elicit a popular response similar to last Monday evening's, its extent will hardly be sufficient. The theater was crowded to its capacity and several hundreds were turned away.

Manager Fortune Gallo elected to disclose the virtual sum of his musical and spectacular resources at the outset and inaugurated his brief season with "Aida." Obviously, an altogether adequate embodiment of Verdi's masterwork is impossible in a house of relatively limited dimensions. Yet, barring this and certain consequent restrictions of orchestral make-up, the performance given by the San Carlo forces had many elements of excellence. If deficient in refinement and finish in some of the scenes of subtler import, it possessed, on the whole, an informing spirit, a vigor and directness that carried their point. The scenic features were, in the main, acceptable and, pictorially and otherwise, the triumph scene came to an undeniably stirring issue. Several passages cut from the score in this scene were not severely missed. Moreover, the Egyptian trumpets delivered themselves of their famous march to much better purpose than they ordinarily do at the Metropolitan, the ballet danced right well, and though Rhadames's chariot made its entry sans horses, the conquering hero dismounted unconventionally by stepping onto the bended knee of one of his minions. The banks of the Nile and the tomb of the lovers might, perhaps, have been better; also, worse.

Enthusiasm waxed with the progress of the performance and heated demonstrations followed the second and third acts. It even became necessary to repeat the finale of the Nile scene to still the clamor. Flowers in abundance passed over the footlights after the second act and the conductor, Carlo Peroni, enjoyed an ovation when he was dragged onto the stage. He deserved it richly for his spirited and well-managed performance of the score. Several conductors of securely grounded reputation might advantageously learn from Mr. Peroni how to obtain the full value of that splendid contrapuntal passage in the second finale which is usually marred by the strident insistence of the stage band.

The chorus, though not large, sings with admirable tonal effect. Among the principals the work of Mary Kaestner, the *Aida*; Stella de Mette, the *Amneris*; Manuel Salazar, the *Rhadames*; Joseph Royer, the *Amonasro*, and Pietro de Biasi, the *Ramsis*, stood out conspicuously.

[Continued on page 3]

SOUSA CELEBRATES QUARTER CENTURY OF BAND ACTIVITIES

"March King" Organized Famous Band Which Bears His Name Twenty-Five Years Ago—Recalls His Early Musical Experiences—Believes There Should Be Standardization for All Forms of Musical Composition

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Sept. 4, 1917.

JOHN PHILIP SOUSA, bandmaster, composer of many operettas and marches and lieutenant of the United States Naval Reserves, will celebrate, on Sept. 26, the twenty-fifth anniversary of the famous band which bears his name. Seated comfortably in his dressing room overlooking the beautiful lake at Willow Grove, where his concerts during the three-week engagement are being enjoyed by thousands of rapt listeners, Mr. Sousa or, to be more correct, Lieutenant Sousa, was found by the writer during the short rest period between the first and second half of the afternoon's program last Wednesday. After a hearty welcome and a cordial invitation to be seated, the noted bandmaster touched interestingly upon various subjects of musical import.

"My father was an exile from Portugal and came to America in 1840," declared Sousa. "He was not what you might call a schooled musician, but he was an apt linguist. He did, however, play the cello to some degree and served in the Civil War as a bandsman. My career as a musician began as a young boy, when John Espanta opened a conservatory of music in Washington, D. C. I was employed as a solicitor to canvass for prospective enrollments for a time, when my interest and natural talent for music attracted the attention of Mr. Espanta, who suggested to my father that I be allowed to study, which opportunity was given me. I entered upon the serious study of the violin, afterward receiving private instruction from George Felix Benkert, a celebrated teacher of that period. I began to teach shortly afterward and later became an assistant teacher to Mr. Espanta. As I progressed and met with a certain degree of success in my chosen profession, many avenues of travel were, of course, open to me. I left Washington and joined various theatrical companies as an orchestra leader. While in Chicago I wrote a musical comedy for F. F. Mackey, which scored a big hit, with the result that the Chicago marine authorities and the commandant of the marine corps tendered me the post of bandmaster in the United States Marine Corps, which I accepted. I remained in that capacity for twelve years, until the formation of my present organization, which was made possible by a syndicate of Chicago capitalists, headed by David Blakeley. Next month or, to be exact, Sept. 26, will mark its twenty-fifth anniversary. During that time I have made five European trips, once around the world and many extensive tours through this country and Canada."

Asked as to the popularity of his earlier works and marches compared with those of latter years, Lieutenant Sousa said:

"My compositions are as much in favor at the present time as ever. There is scarcely a concert without a request for one or more of the marches written in the early eighties. Vying in popularity with any of my later works are such marches as 'The Liberty Bell,' 'King Cotton' and 'The Stars and Stripes Forever.' I have written ten operettas, of which 'The Bride Elect,' 'Chris and the Wonderful Lamp,' 'The Free Lance,' 'El Capitan' and 'The Charlatan' enjoyed great popularity. The last two mentioned were produced and met with pronounced success in Europe. I have just completed a new operetta to be given next fall, tentatively named 'Field of Glory.'"

Sousa, as lieutenant with the United States Naval Reserve forces, is enthusiastically engrossed in his work of training 250 young men at the Great Lakes Naval Training Station.

"Music always plays an important part in the army," he said. "It is absolutely necessary to entertain the soldier as well as the civilian, and there is no form of entertainment so universal and inspiring as music. The foreign military nations realized this long ago. As a result a corps of musicians is at-

tached to each of their regiments, which has proved most valuable on the march as well as in the camp. The efforts of the United States government in this direction are most creditable and the commandant, Captain W. A. Moffett, of the Great Lakes Training Camp, has devoted much time and attention to this important branch.

"This is, of course, in line with the progress music is making throughout

the entire country. Each year I have noticed a decided betterment in musical development here. Compositions should, nevertheless, be standardized. We are now arriving at the discriminating point at which we heartily applaud a composition built upon simple lines, as well as we applaud a symphony built upon the highest form. Each class must show cleverness and merit."

Concerning the much discussed question of a national anthem, Sousa said: "This will never come until the mind of all America is looking in one direction. Composers may write and write cleverly, but when you have to appeal to a hundred million people the thoughts of that hundred million must be centered in one direction. When that time comes some composer will be the fortunate one to give us the new national anthem. At present there are myriads of would-be composers putting forth national anthems, but I see nothing at the present time that leads me to believe that the national brain has hit upon a national anthem."

M. B. SWAAB.

Rothwells Find Summer Life Delightful at Lyme, Conn.



An Interlude in the Day's Work: Walter Henry Rothwell, Mme. Rothwell-Wolff and a Group of Their Students on the Lawn of the Rothwell Summer Place at Lyme, Conn. Mme. Rothwell-Wolff Is Seated in the Foreground, on the Left

LYME, CONN., Sept. 1.—The summer home of Walter Henry Rothwell, the eminent conductor and composer, and Mme. Rothwell-Wolff has been the scene of varied activities this season.

In addition to coaching a large group of students—that has included singers, teachers, composers and conductors—Mr. and Mrs. Rothwell have been entertaining a number of distinguished musicians at their week-end gatherings. Mr. and Mrs. Paolo Gallico, Yolanda Méro, Richard Buhlig and Mr. and Mrs. Louis

Untermeyer have been among those who have enjoyed open-air pleasures at the Rothwell home.

In spite of the exactions on Mr. Rothwell's time which his pupils have made and the necessity for spending two days each week in New York to meet students there, he has managed to give some time to composition and will have several new songs ready for fall publication. Mr. Rothwell and Mme. Rothwell-Wolff will remain at Lyme until the first of October, when they will reopen their New York studio at 545 West 111th Street.

Soprano from Yucatan Claims Admiration of Our Opera-Goers

THERE is an old fable among the Maya Indians that their god Itzama "came from the East out of the ocean" to establish his suzerainty over the Yucatan peninsula. Several thousand years later comes a daughter of the Maya race who, in defiance of tradition, follows the example of the perverse *Lochinvar* and "is come out of the West." The newcomer is Ada Navarrete and she is about to stake a claim upon the hearts of opera-lovers from East to West with her beautiful coloratura soprano.

By an interesting coincidence the advent of Mlle. Navarrete parallels that of Tamaki Miura, the Japanese soprano. The former will make her debut in American opera with the Boston Grand Opera Company, as did the latter, and each is the first of her race to win renown in music as the Occidentals know it. Like Pavlowa, they are ushered before American footlights by Max Rabinoff, the managing genius of the Boston company.

Of Mlle. Navarrete comparatively little has been told in the United States, but in Mexico there are few music patrons from whom mention of Navarrete's name does not bring warm tribute. There she traveled for three years with the Navarrete Opera Company until chance brought her within the observation of Mr. Rabinoff. Then, significantly, another parallel was drawn. But a little distance from the adobe theater in Juarez where Luisa Tetrassini was first heard by an American audience a number of Texas citizens heard the Navarrete Opera Company one night at the Juarez-El Paso port. Impressed by the exotic beauty of the coloratura, they sent word to the impresario of the Boston Opera Company, with the result that a hearing was arranged for Mme. Navarrete and eventually a contract was signed. At present, in an attractive cottage on the Jersey coast, the Yucatecan is preparing her repertoire for the long tour of one hundred cities which begins in November.

CINCINNATI'S SUMMER ORCHESTRA POPULAR

Concerts of Much Artistic Worth Given Under Oscar Spirescu's Leadership

CINCINNATI, Sept. 1.—Cincinnati's genuine appreciation of high class music has never been better demonstrated than by her attendance of the concerts of the Cincinnati Summer Orchestra (the summer contingent of the Cincinnati Symphony Orchestra), under the direction of Oscar Spirescu. It has not been many seasons past since the brass band was the lure which drew patrons to the Zoological Gardens on summer evenings. The engagement of the Summer Orchestra, which has played the lighter classics and much popular music in a highly artistic manner, was not at first greeted by any very great enthusiasm. However, under various sincere and capable conductors, it has pursued the path laid down for it with determination, with the result that the present summer has seen indisputable evidence of its success.

Mr. Spirescu is a past master of program making. He calculates to a nicety the mood of his audiences and presents just the amount of classical music which his hearers will accept and enjoy. Little by little their appreciation of this kind of music has grown and the audiences have become constantly larger and more enthusiastic.

Last week another innovation was introduced in the performance of a concerto. The one chosen was the Mendelssohn, for violin and orchestra, the artist being the gifted young American violinist, Nicholas Garagusi.

Mr. Garagusi's first Cincinnati appearance was in every way a success. He is a finished player with a well developed technique, an extremely beautiful tone, and the taste and understanding of a highly gifted artist. A. K. H.

TACOMANS AID SEAMEN

Musicians Give Annual Concert—Camillo d'Alessio Conducts

TACOMA, WASH., Aug. 23.—One of the most delightful outdoor musical events of the summer netted the Tacoma Seamen's Institute a substantial sum last night. The concert, which is an annual midsummer event, given under the patronage of one hundred leading Tacoma women, was held in the Stadium.

The program was in charge of Institute Superintendent H. Ferneyhough. Camillo d'Alessio, late of the Royal College of Musicians, Naples, Italy, founder and director of the d'Alessio Conservatory of Music of Tacoma, conducted an orchestra of thirty-six pieces. Numbers were given by the local Musicians' Band and by the Scots' Band. Violin, cornet and clarinet solos varied the program. Two prominent vocal soloists assisted, Mrs. MacClellan Barto, Tacoma soprano, and John W. Jones, basso. A. W. R.

Carl Formes in Scala Opera Company

Carl Formes, the American baritone, whose appearance in the cast of the "Impresario" last spring recalled memories of his distinguished grandfather, Carl Formes, the famous Wagnerian baritone, has been engaged by Messrs. Berry & Behmer of Los Angeles as baritone with the Scala Grand Opera Company, which will make an extensive tour of the Pacific Coast territory during the coming season. Mr. Formes will appear in "Bohème," "Tosca," "Butterfly," "Thaïs," "Carmen," "Lucia," "Rigoletto," "Trova-tore," "Cavalleria," "Pagliacci," "Faust" and "The Bohemian Girl."

Bruno Huhn Returns to New York to Begin Season's Work

Bruno Huhn returned to New York on Tuesday of last week after spending his vacation at East Hampton, L. I. Mr. Huhn begins his vocal teaching at once and also his coaching in repertoire. For the present he is stopping at the Hotel Webster, as his regular studio for the season is not ready for occupation at the present time. Mr. Huhn's patriotic song, "My Boy," was sung at the big Red Cross concert for the benefit of the East Hampton Chapter at the Garden Theater, East Hampton, on Aug. 4, by Mrs. Paul Dougherty, Mrs. John Nugent, Albert Jagger, Bernard Ferguson. The song was so heartily applauded that it was repeated.

PRINCIPALS IN SAN CARLO OPERA COMPANY



Leading Figures in the San Carlo Opera Company: 1, Mary Kaestner, Dramatic Soprano (Photo © Gerhard Sisters); 2, Natale Cervi, Bass; 3, Joseph Royer, Baritone; 4, Giuseppe Agostini, Tenor; 5, Marcella Craft, Soprano; 6, Carlo Peroni, Conductor; 7, Impresario Fortune Gallo; 8, Charles R. Baker, Manager; 9, Esther Ferrabini, Soprano; 10, Stella De Mente, Mezzo-Soprano (Photo by White); 11, Girolamo Ingar, Lyric Tenor; 12, Edvige Vaccari, Coloratura Soprano; 13, Pietro De Biasi, Bass; 14, Angelo Antola, Baritone; 15, Manuel Salazar, Dramatic Tenor

SAN CARLO COMPANY OPENS NEW YORK'S OPERATIC SEASON

[Continued from page 1]

ly. Miss Kaestner supplied an intelligent portrayal of the title part, one

which in the scene with *Amonasro* attained true emotional conviction. In its upper range her voice discloses traits of signal beauty. Miss de Mente, who some seasons past was at the Metropolitan, succeeded in distinguishing herself both vocally and dramatically as *Amneris*, and sang her great scene in the last act with noteworthy warmth and intensity. Both Messrs. Royer and De Biasi have admirable voices. Natale Cervi's *King*

was much better than most incarnations of this lamentably ill-used monarch. However, the main excitement of the evening was provided by the Spanish tenor, Manuel Salazar, who after a dubious start stirred quantities of his more impressionable hearers to seething ecstasy. He has, in truth, a remarkable organ—vigorous, clarion-like and capable of the sonorous climaxes that raise approbative whirlwinds. It recalls to

some degree the voice of *Zenatello*. However, Mr. Salazar could serve his ends much better by employing a method of production involving less strain and forcing of tone.

H. F. P.

On Tuesday night, with the military commission of Italy occupying one of the boxes, "*Cavalleria Rusticana*" and "*I Pagliacci*" were given by the San Carlo Company. A detailed review will appear in these columns next week.

MANY PHILADELPHIA CHORUSES TRACE SUCCESS TO MAY PORTER'S LEADERSHIP

ANOTHER convincing example of the fallacy of the old theory that a singer, player or director must flaunt a European reputation to obtain success is contained in the experience of May Porter, who is proud of the fact that, while she has had the advantage of musical association with celebrated musicians abroad, her education was wholly obtained in Philadelphia. Miss Porter studied piano with Alonzo Stone, accompanying with Ellis Clark Hamman, organ with the late Dr. D. D. Wood and theory with Dr. Hugh A. Clarke of the

University of Pennsylvania, where, upon completion of her academic course, the degree of Bachelor of Music was conferred upon her.

Miss Porter first became known when a mere child as a concert organist at the Drexel Institute of Arts and Sciences. To-day her activities are numerous and exacting to an extraordinary degree. Aside from her duties as organist and choirmaster of St. Paul's Presbyterian Church, she has this past season rehearsed and conducted seventeen choral concerts in Philadelphia, covering those given by the Cantaves Chorus, the Business Women's League, the Philomusian Club Chorus and the St.

Paul Choristers, with all of which she occupies the post of director. Miss Porter's skill in the art of program-building has added much to the enjoyment of her concerts and as a director one is impressed perhaps most with the affectionate sympathy existing between herself and the various singers.

Community Singing

As to her attitude toward community singing, Miss Porter explains: "From my own experience in directing many choruses, I know what singing does for the masses. There is a joy, an inspiration, a spiritual uplift in 'just singing' that nothing else can give. 'Song brings of itself a cheerfulness that wakes the heart to joy,' exclaimed Euripides, and the much beloved Phillips Brooks once said, 'A school song in the heart of a child will do as much for his character as a fact in his memory or a principle in his intellect.' There is no doubt that the opportunity to sing afforded by the

community choruses will alleviate to a wonderful degree the mental and nervous tension of the people in these terrible times of war and distress. I admire the splendid work accomplished in this direction in New York through the efforts and devotion of Kitty Cheatham, whom it was my pleasure and privilege to meet recently at a remarkable gathering interested in the same cause at the home of Theodore Presser. Miss Cheatham, who was the guest of honor on this occasion, talked inspiringly of the great results of community singing in New York under Harry Barnhart."

Miss Porter's name appears upon many of the executive boards of various musical organizations. She is a member of the Pennsylvania Chapter of the American Guild of Organists and the American Organ Players' Club. She was recently appointed one of the directors of the Board for the Relief of Needy Musicians of the Presser Foundation.

M. B. S.

HASTINGS WITHDRAWS KOEMMENICH CHARGES

Apologizes to Former Oratorio Conductor for Statements Regarding Fees from Soloists

MUSICAL AMERICA has received a request from Louis Koemmenich, formerly conductor of the New York Oratorio Society, that a letter of apology sent to him by F. S. Hastings, one of the officials of the society, be published. As charges were made against Mr. Koemmenich that he had improperly received remuneration from soloists engaged by the society in connection with their work, it is due the former conductor that the utmost publicity be given to the letter of exoneration signed by Mr. Hastings, who was responsible for these accusations. The letter follows:

"MY DEAR SIR—I am very sorry that I made to the directors of the Oratorio Society of New York the statement in substance that you had improperly received remuneration from certain soloists employed by that society in connection with their work for the society.

"The statement made by me was predicated upon information which I believed at the time to be reliable but which upon investigation I found to be without foundation in fact.

"I deeply regret the resulting injustice to you, and I withdraw the statement wholly.

"Yours very truly,

"(Signed) F. S. HASTINGS.

"July 19, 1917."

Harriet Behnée with Society of American Singers

In connection with the announcement of the plans of the Society of American Singers, Inc., appearing in MUSICAL AMERICA for Sept. 1, the list of those who sang with the company last season should have included the name of Harriet M. Behnée, dramatic soprano. The name appeared in this article as "Harriet Belucci."

STRAND SYMPHONY CONCERTS

Conductor Adriano Ariani's Unique Programs to Begin Next Week

The afternoon Symphony Concerts will be inaugurated at the Strand Theater in New York next week. The orchestra has been enlarged to full symphonic strength, and Adriano Ariani, the Italian composer and conductor, will direct these concerts, while Carl Edouarde will wield the baton during the remainder of the musical program. The Symphony Concerts will be given every afternoon, except Saturday, Sunday and holidays, at 2.15 o'clock, preceding the regular program of motion pictures and musical selections. This week's afternoon concert program is composed of the following numbers: "Tragic Overture," Brahms; Third Symphony, A Minor, Op. 56, Second Movement, Mendelssohn; "Dance Macabre," Op. 40, Saint-Saëns; Symphonic Poem, "La Procession Nocturne," Rabaud; "Träumerei," Schumann; "The Mill," Raff; Overture, "Le Roi de Lahore," Massenet.

Marie Sundelius Opens Season in Ashtabula

ASHTABULA, PA., Sept. 1.—Mme. Marie Sundelius, the noted soprano of the Metropolitan Opera House, auspiciously opened Ashtabula's musical season with a recital program given at the High School Auditorium this evening. Her glorious voice, coupled with her wonderful art, seemed to bewitch her hearers, and a more satisfying concert could hardly be conceived of. Her operatic arias were chosen from Leoncavallo's "Il Pagliacci" and Puccini's "Bohème" and songs ranging from Haydn to Debussy rounded out one of the most beautiful concerts Ashtabula has had the privilege of hearing. Among the novelties were Kaun's "My Native Land," Dunhill's "The Cloths of Heaven" and Fay Foster's "One Golden Day." Conrad Forsberg provided artistic support at all times. R. A. B.

Cosby Dansby Morris and Harold Morris are re-opening their studio at 330 West Ninety-fifth Street on Sept. 15. Mr. and Mrs. Morris are planning a series of Sunday teas for next season, at which a number of their students of piano will be heard.

Mme. Langenhan "Rehearses" for a Busy Concert Season



Illustrating Some of the Summer Occupations of Christine Langenhan



CHRISTINE LANGENHAN, the popular singer, has been enjoying outdoor life at picturesque Douglas Manor in Long Island. Horseback riding, gardening, motoring, swimming, etc., have prepared her for an unusually crowded concert year, and have proved the best sort of "rehearsals." Her season, which starts early in October at Pittsfield, Mass., will take her, among other cities, to Syracuse, Pittsburgh, Oxford, Cornesville, Cincinnati, Chicago, Detroit, Bos-

ton, Baltimore, Rochester. She will also be heard in New York at Aeolian Hall on Nov. 9 in a recital consisting of songs in several languages, but with English songs predominating, for Mme. Langenhan's experience has taught her that a song carries a deeper message if sung in the language of the people.

Mme. Langenhan has been engaged as soloist for the musical convention in Lockport, N. Y., and will appear on Oct. 3 in a group of songs of solely American composition.

Tenor and Contralto Find This Best Kind of Summer Rehearsal



On the Left, Amy Ellerman, Juana Moore and Calvin Coxe. On the Right, Amy Ellerman and Calvin Coxe

AMY ELLERMAN, contralto, and Calvin Coxe, tenor, have returned to New York after spending a portion of the summer at the residence of Mrs. Moore on Long Island. Mr. and Mrs. Coxe are busy rehearsing for their fall tour, which begins on the 17th of this

month and will keep them busy until the middle of December, taking them through Canada and the Middle West. The Music League of America, under whose management these artists are appearing, has already begun bookings for January.

POLACCO'S RESIGNATION A MATTER OF RECORD

Correspondence Between Conductor and Mr. Gatti-Casazza Made Public—"Private Affairs" the Cause

Confirming the statement published in MUSICAL AMERICA on May 26, 1917, the severing of relations between Giorgio Polacco, the conductor, and the Metropolitan Opera Company, became a matter of official announcement on Monday. Letters exchanged on Aug. 17, in which Mr. Polacco offered his resignation and Mr. Gatti-Casazza accepted it, were given out by the Press Bureau of the opera house, as follows:

"MY DEAR MR. GATTI-CASAZZA—It is with much regret that I beg to request you to accept my resignation as conductor of the Metropolitan Opera House. My reasons for asking this is the unsettled condition of my private affairs. I wish to assure you of my high appreciation of your efforts in my behalf and hope in the future to have the opportunity of being again associated with your splendid institution for the advancement of opera in this city and for which you are responsible. May I hope you will look upon this request as one made out of great necessity and with extreme reluctance and that it will be granted. With assurance of my esteem, believe me, Faithfully yours, (Signed) GIORGIO POLACCO."

"MY DEAR MR. POLACCO—I am in receipt of your letter of even date asking the Metropolitan Opera Company to release you from your contract covering the approaching operatic season. We appreciate the reasons which compel you to take this step, and in deference thereto

comply with your request. I need not tell you that it is with great regret that we accept your resignation. Permit me to take this opportunity to thank you on behalf of the company, as well as myself, for the valuable services which you have rendered heretofore, and to express at the same time the hope that at some future date an opportunity may arise to again avail ourselves of your distinguished services.

"Very sincerely, (Signed) G. GATTI-CASAZZA."

Spalding Gives Recital for Second Encampment at Plattsburg

PLATTSBURG, N. Y., Sept. 3.—Albert Spalding, the prominent American violinist, gave the first Sunday night concert of the second encampment of the Reserve Officers' Training Corps here last night before an audience of about 4000 candidates for military commissions. Mr. Spalding was tendered a reception during the afternoon by Colonel Wolf, commander of the Plattsburg training camp, and his staff.

TACOMA, WASH.—Dr. and Mrs. Edwin Carlsen entertained at their attractive home in South Tacoma, Aug. 21, at a musicale in honor of thirty of the soldiers from Camp Lewis and Camp Murray. The program included numbers by Mrs. Carlson, contralto; Florence Yorktheimer and Pauline Endres at the piano; Blanche Yorktheimer, violin, and Howard Parker.

Eva Gauthier, the French-Canadian mezzo-soprano, took part with Clarence Whitehill in an entertainment recently given to the New Jersey National Guard encamped at Sea Girt, N. J. Miss Gauthier sang the "Star-Spangled Banner" and "La Marseillaise."

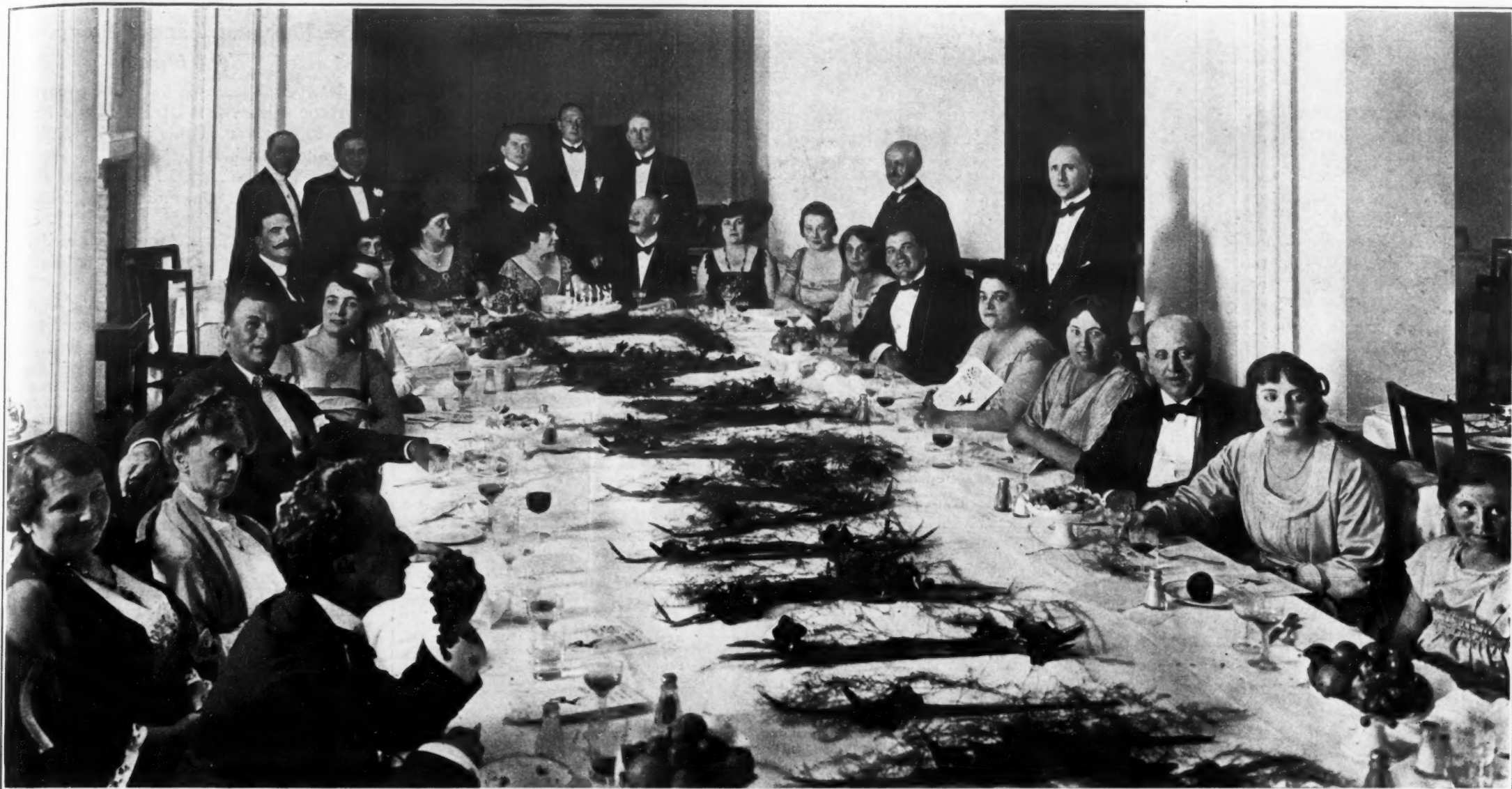
LYRIC DICTION (DORA DUTY JONES METHOD)

MAY LAIRD BROWN (AUTHORIZED EXPONENT) Address: 1 West 89th Street, New York

MARIE MORRISEY CONTRALTO

Management: Alma Voedisch, 1425 Broadway, New York

Operatic Colleagues Honor Campanini on Birthday

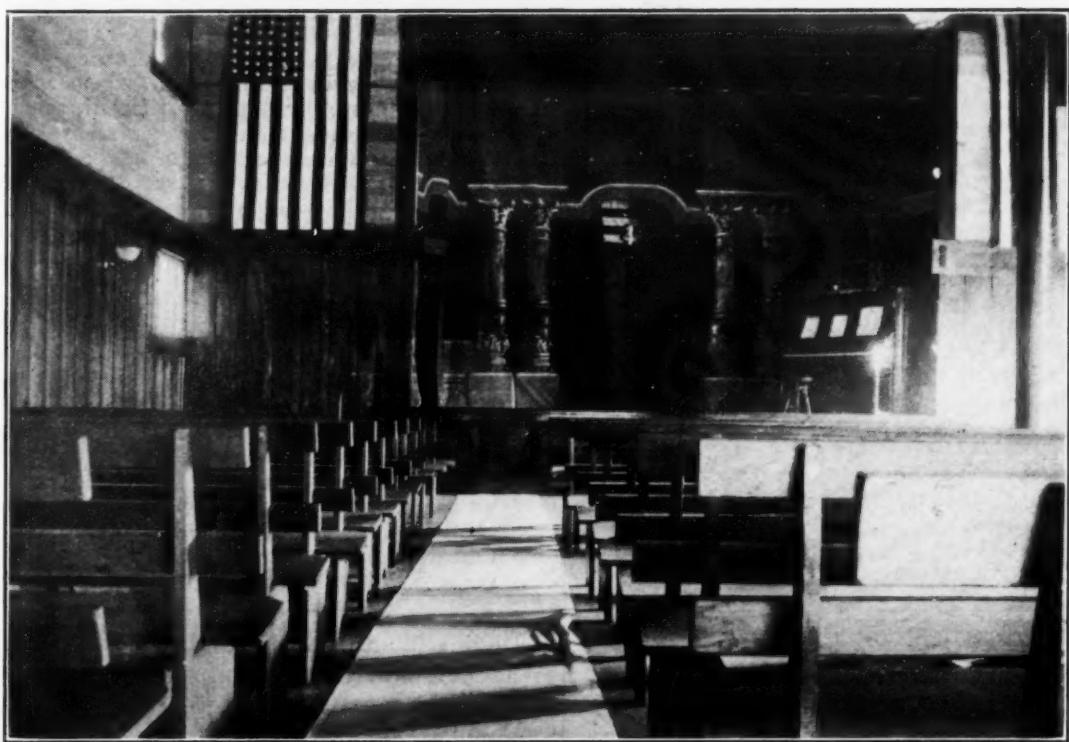


Standing, Left to Right: Signor Malatesta, Giulio Crimi, Adamo Didur, Giuseppe de Luca, Clarence Whitehill, Alexander Lambert, Julius Daiber. Seated, from Left to Right: Gianni Viafora, Mrs. Eugene Bernstein, Miss Greble, William Thorner, Flora Perini, Lina Ragni, Sig. Cadorin, Mrs. Crimi, Mrs. de Luca, Mrs. Campanini, Cleofonte Campanini, Mrs. Whitehill, Mrs. Daiber, Miss Fierro, Sig. Pollastri, Mrs. Viafora, Mrs. Cadorin, Mr. Bernstein, Mrs. Maranowska, Muriel Hope

WHEN Cleofonte Campanini celebrated his birthday on Sept. 1, his colleagues, a number of whom are located during the summer along the Jersey shore, attended a dinner given at the New Monterey Hotel in Asbury Park. Gianni Via-

fora prepared a menu card for the occasion in acrostic fashion. The courses were Canape varie, American chicken gumbo, Midget pickles, Perch sauté meuniere, Animelle di vitello cavour, Ninon punch, Imperial squab, New peas and Italian salad.

SYLVAN OPERA HOUSE IS UNIQUE WORK OF SEATTLE MUSICIAN



View of the Interior and Stage of Frederick Zimmerman's Opera House, "Among the Firs"

SEATTLE, WASH., Aug. 27.—A few decades ago Frederick W. Zimmerman, a youthful tenor who was winning his triumphs in London, Milan and Vienna, conceived a strong admiration for Jules Gayarre, who was then in the limelight of public favor, and the ideal of Gayarre, cherished through the vicissitudes of travel, singing and teaching, has influenced Mr. Zimmerman's dream and fanned it into realization. That ideal was to promote the knowledge of music by bringing it to those who, though possessing the ability to study, were denied the necessary means. The fruition of Mr. Zimmerman's ideal is found in the establishment of his opera house—

"Among the Firs"—where vocal students are taught, not only the art of singing, but its dramatic complement as well, with opportunity given to tread the stage boards while studying opera rôles.

Mr. Zimmerman has striven long and faithfully for the consummation of his dream. For twenty years he has been a strong factor in the musical life of Seattle, continuing his successes as a tenor soloist and promoting vocal culture by teaching the art in a school of music. Finally, encouraged by the examples of Wagner at Bayreuth and the Munich School of Music, Mr. Zimmerman acquired several acres of land on Mercer Island, in the middle of Lake Washington, a sylvan retreat, ideal in every respect. Here Mr. Zimmerman

built, mostly by his own hands, under the one roof tree, a dwelling house and a theater with miniature stage, green-room and accessories, an auditorium, with seating capacity of six hundred persons. "Among the Firs" is the appropriate name given the estate. In this opera house pupils are taught by Mr. Zimmerman the art of singing; learn the necessary dramatic phases and stage poise. Visiting artists to Seattle—among them Mme. Sembrich—have expressed enthusiasm over Mr. Zimmerman's idea, which is both unique and feasible.

It is Mr. Zimmerman's intention to make a trip East next autumn to renew acquaintances with authorities in musical art, with whom he enjoyed a professional friendship before taking up his residence in the West; then he will return to his labor of love in Seattle.

A praiseworthy motive not to be lost sight of in Mr. Zimmerman's founding of his school of music is his intention to teach not only those able to pay for their tuition, but, through his own private means and endowments, to instruct those who are unable to pay.

AGNES LOCKHART HUGHES.

Give Concerts for New York Troops

Soldiers at camps in New York State will have the tedium of camp life relieved for some weeks by concerts given by Orina E. Brenner, soprano, and Robert Agnew MacLean, pianist, both of Bay Ridge, L. I., and Kurt Deterle, violinist, of Astoria, L. I., under the auspices of the Y. M. C. A., a start having been already made in carrying out the arrangements. Miss Brenner appeared recently at the camp in Bliss Park, Brooklyn, N. Y., and delighted the soldiers with several patriotic songs, Mr. MacLean acting as accompanist. The three received a hearty welcome from an audience of soldiers and camp workmen in the camp at Yaphank, L. I., where they appeared Sept. 1.

The sixth concert given by the New York Park Department at the City College Stadium and conducted by Arnold Volpe was held Sunday, Sept. 2. A patriotic song, "Our Boys in France," by Emilie Frances Bauer, was sung by Ruby Gordon Trix.

MANAGER WAGNER PROUD POSSESSOR OF PRIZE AIREDALES

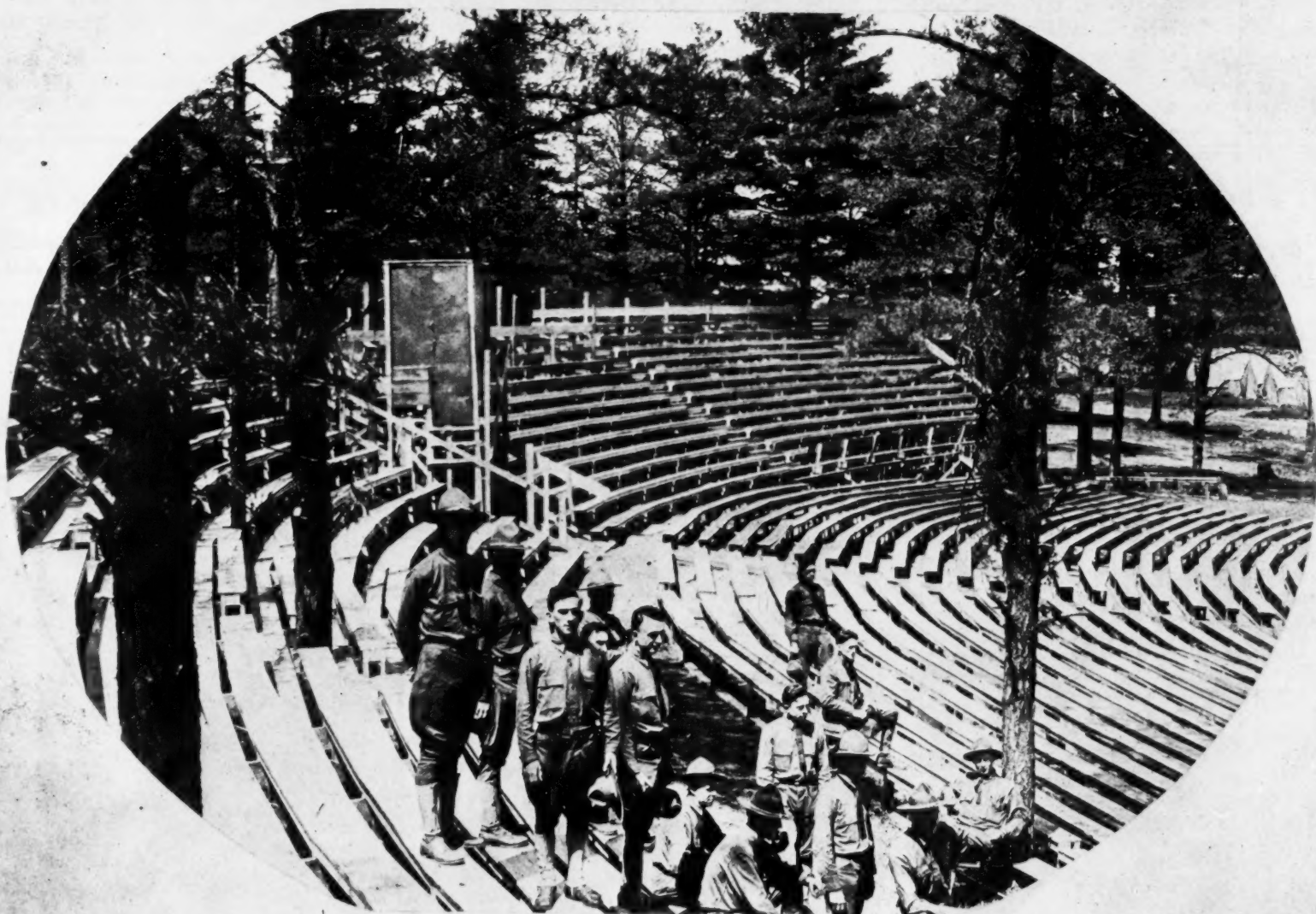


Charles L. Wagner and His Famous Airedales

Charles L. Wagner, the musical manager, whose name has been so conspicuously associated with the success of John McCormack's concert tours during recent years, is the proud owner of several fine Airedales, two of which have won prizes. These are "Swell Lad" and "Ladylike." The photograph was taken at Mr. Wagner's handsome summer home at Greenwich, Conn., where he has entertained a number of prominent artists during the past summer.

Arthur Lawrason, the vocal teacher, has resumed instruction for the season, at his New York studios.

Music Makes "Red Letter" Days for Plattsburgers



In the Lower Picture Is Shown the Open-Air Stadium, Where Concerts Are Held for Future Officers at the Plattsburg Training Camp; the Upper Picture Shows John Philip Sousa Conducting a Band Concert for the Candidates

PLATTSBURG, N. Y., Sept. 1.—Two red-letter days stood out conspicuously for the men who attended the first officers' training camp at Plattsburg—the occasion of the Lambs' Gambol and the visit of John Philip Sousa. De Wolf Hopper and Raymond Hitchcock were stars of the first event, but the March King rivaled them in popularity. The boys all knew his marches, their regimental bands had played them again and again, but that was not the same as hearing the incomparable Sousa lead Prince's Band in a stirring program of march numbers.

Artists of the country have been most

generous in giving their services, and the embryo officers have been fortunate in hearing Mme. Louise Homer and Pasquale Amato of the Metropolitan Opera Company, David Bispham, the distinguished baritone, and several other artists of fine attainments. To provide entertainment, particularly for Saturday

Volpe's March Wins Its Composer Ovation at Mall Concert

W. S. Mygrant and his band gave a concert at the Mall, Central Park, on Saturday evening, Sept. 1. One of the features was the new march by Arnold Volpe, "The Reveille of 1917." Mr.

Volpe, who was seated in the audience, was recognized by the enthusiastic listeners. The latter applauded so insistently that Mr. Volpe had finally to take the baton and direct his march in person. Not until it had been thrice played would the gathering desist from applauding. Ernest S. Williams, trumpeter, was the soloist of the evening.

AMERICAN ARTISTS FOR MAINE FESTIVAL

Galli-Curci the Only Soloist Not a Native on Bangor Program Next Month

BANGOR, ME., Aug. 31.—The programs for the twenty-first Maine Music Festival, to be given in this city Sept. 27, 28, 29, and Portland, Oct. 1, 2, 3, are announced by William R. Chapman, director of the festivals, and are as follows: First concert (Thursday evening), only appearance of Mme. Amelita Galli-Curci, assisted by Manuel Berenguer, flautist; Homer Samuels, accompanist. The chorus will sing Mr. Chapman's "Battle Hymn," with Duncan Robertson, baritone, as soloist. The orchestra will play Henry Hadley's "Atonement of Pan" (which was played for the first time in this city on March 28 by the Bangor Symphony Orchestra), Victor Herbert's "Anbade" and "Fête Nuptiale," from his "Suite Romantique," together with miscellaneous numbers by chorus and orchestra. Mme. Galli-Curci will sing several operatic arias and a group of songs. Second concert (Friday afternoon, orchestral matinee), Ethel Frank, soprano. The orchestra will play Dvorak's symphony, "From the New World." Third concert (Friday evening), Vernon Stiles, tenor; Olive Marshall, soprano, and Duncan Robertson, baritone, in Frederick S. Converse's "The Peace Pipe," assisted by Duncan Robertson, baritone, as soloist, with chorus and orchestra, will be given its first public performance in this city.

Fourth concert (Saturday afternoon), popular program, Mary Warfel, solo harpist, and Duncan Robertson, baritone. The chorus will sing Buzzi-Peccia's "In Salutation to Thee, O My God," and some Russian songs; incidental solos by Ernest J. Hill, tenor, of Portland.

Fifth concert, "Red Cross Benefit Concert, Margaret Woodrow Wilson, soprano; Mrs. Ross David, accompanist, and Percy Grainger, composer-pianist. The program will open by the singing of chorus and audience of Julia Ward Howe's "Battle Hymn of the Republic." Miss Wilson will sing as her opening number the Scene and Aria from Gounod's "Queen of Sheba" and a group of American songs. Percy Grainger will play Grieg's Concerto in A minor for his opening number, Liszt's Rhapsodie, No. 2, and a group of his own compositions. The orchestra will play Tchaikowsky's "Overture, 1812," Percy Grainger's "Mock Morris Dancer" and Victor Herbert's American Fantaisie, while the chorus will sing Shelley's "Lochinvar's Ride" (repeated from last year's festival), Percy Grainger's "I'm Seventeen Come Sunday" and many miscellaneous selections. The program will close with the singing of "The Star-Spangled Banner" by Miss Wilson, chorus, audience and orchestra.

Patriotism will be the keynote of this festival, the selections of both chorus and orchestra being of a patriotic character; while the artists, with one exception (that of Mme. Galli-Curci), headed by Margaret Woodrow Wilson, daughter of President Wilson, are all American, and the festival bids fair to be one of the most successful ever given, as a result of the untiring efforts of Mr. and Mrs. W. R. Chapman.

JUNE L. BRIGHT.

Denies That Mme. Aguglia Will Effect Début at Metropolitan in Fall

Announcements which appeared in MUSICAL AMERICA and the daily papers to the effect that Mme. Mimi Aguglia, a Sicilian prima donna, will make her American debut at the Metropolitan Opera House in November, were declared to be incorrect by Giorgio M. Sulli, the New York vocal teacher. Mr. Sulli stated to a representative of MUSICAL AMERICA that as Mme. Aguglia's vocal instructor he could say confidently that there is absolutely no foundation of truth in the report that she will be heard at the Metropolitan in the fall. Mme. Aguglia is a noted tragedienne, but is as yet little versed in music. She has been studying singing only three months, said Mr. Sulli, and could hardly be qualified to effect her operatic début before next spring. The vocal teacher said that Mme. Aguglia will then appear with the International Grand Opera Company, of which Mr. Sulli is the artistic director. The artist is a contralto and is said to possess every quality necessary to the rôle of "Carmen."



Dear MUSICAL AMERICA:

Former Ambassador Gerard's further disclosures that are now being published in the *Philadelphia Ledger* should be of great interest to musicians, for they show us conditions in Germany which must have a serious bearing on any chance of peace coming within the immediate future. These articles of the late Ambassador's are in my judgment far more informing than dozens of the books that have been written by English, French and Italian writers on the war, and let me include some Americans, for the reason that they give us an insight not alone into the attitude of the German people, but how that attitude has come about. The musical world is so largely dependent upon general conditions that anything that can throw light upon the future has value.

One of the most interesting statements made by Mr. Gerard is to the effect that while it is true that Germany had been preparing for a world war for at least half a century, and had been looking for an opportunity to commence hostilities, the generally conceived opinion that this opportunity was found through the assassination of the Austrian Crown Prince and his wife is mistaken. That was the apparent, though not the real cause of Germany's action, for we know now that had Germany desired to ward off hostilities it could easily have held Austria's hands. According to Mr. Gerard, for some years the German people, the middle class and certainly the Socialists, had become more and more restive under the militarist system and were rapidly developing into a position of absolute antagonism to it. As the militarist system is the basis not alone of the German autocracy but of the entire German system of government, including all matters pertaining not alone to politics but to business, to the school system, to the religious life of the people, the governing powers realized that something had to be done to distract the attention of the people from the matters that were engrossing them, and so cause them to forget their antagonism to the Government and rally to its support when it became involved in a great war. This condition of antagonism to the militarist system was aggravated, according to Mr. Gerard, by what has come to be known as the Zabern affair. Zabern, you know, was a town in Alsace, then under German domination, where a direct conflict was precipitated between the German civil and military authorities, and where a young officer went so far as to cut down a poor cripple who he claimed had insulted him. This conflict between the civil and military authorities among the Germans themselves brought about a crisis which was developing to such an extent that in the alarm as to what might be the consequences and the fear of the Government that it could not meet the issue, placed a weapon into the hands of the extreme militarist party, led by the Crown Prince, which they were not slow to use. At the very time of this crisis the assassination of the Austrian Crown Prince happened, and this gave the ostensible pretext for action, by forcing Austria to make demands which, as we know, Serbia could not accept, and so brought about the world war in which we have finally become involved.

Mr. Gerard's opinion that the real issue which finally forced the militarist party in Germany to act was to prevent revolution at home, shows that after all history repeats itself, for it is well known that the reason of France's ag-

gressive attitude to Germany under Napoleon III, which precipitated the Franco-Prussian War of 1870, was the imminence of revolution at home, which Napoleon believed he could prevent by a war with Germany, which would force all the conflicting and antagonistic influences to combine to repel the common enemy.

It is natural that the international interest which the Ambassador's articles are arousing would produce among his political opponents, as I have told you before, not only criticism but opposition. Some, indeed, have gone so far as to state that these articles by Mr. Gerard are not being written by himself at all, but by his former *chargé d'affaires*, Mr. J. C. Grew. They base this charge on the ground that there is considerable erudition shown in Mr. Gerard's articles for which they do not give "Jimmy Gerard," as he is known to his Tammany associates, credit.

There is, however, internal evidence in the articles which go far to show that Mr. Gerard is the real author. In speaking of the land laws in Germany, and of the manner in which property may still be tied up there for an indefinite period under the old Feudal system, he said "there exist estates in the Central Empires which must pass from oldest son to oldest son indefinitely, and failing that, to the next in line, and so on. There is a prince," says Mr. Gerard, "holding great estates in Hungary. He is a bachelor, and if he desires his children to inherit these estates, there are only thirteen girls in the world whom he can marry."

If there are only thirteen girls this prince can marry, it seems to me his proper place is Utah, and not Hungary. However, probably Mr. Gerard intended to say that there were only thirteen girls in the world, according to the legal conditions, from whom he can select a consort.

In another article, too, Mr. Gerard, speaking of the large number of counsellors and of the title of "Rath," which means council or counsellor, the word is continually spelled in his articles "Rat." Now to those who are not acquainted with the German language this conveys a very false impression, namely, that all German officials, counsellors and dignitaries are just so many "rats." The "rats" that we know of among human creatures are, if I remember correctly, a band of vaudeville artists. Had Mr. Gerard correctly spelled the word "Rath" he would have avoided creating much misapprehension.

These two slips offer me internal evidence that the articles were written by Mr. Gerard himself, and not by his accomplished chief secretary.

Now we come to other matters in the former Ambassador's articles which bear directly upon the situation with regard to the prospects of peace. These he holds to be remote, and thus, incidentally, he places before us conditions which show that for a considerable time to come the German influence in music in the world will not recover itself, in spite of all the efforts of those who rightly hold that music should be above politics and war.

There arises the serious question, How will this affect musical conditions in the United States? Obviously it will tend toward congestion, for the great mass of German musicians and music teachers, singers, players, even when peace comes, having no longer the outlet they used to have in England, France and Italy, will naturally look upon the United States as their only chance to make a living, for the musical life in Germany has been so disturbed that I believe nearly all the German musical publications have been forced to suspend.

This points to still greater competition between our own musicians and those Germans who will come here when peace is declared. For, put it as we may, the terrible prejudice aroused against the Germans will last for a long time to come, especially in the Old World countries that she has been fighting, so that it is not going too far to say that it will be almost impossible for any German to make a living by music in any one of the allied countries, nor will the young students from the allied countries or from the United States flock to Berlin, Munich, Vienna, as they formerly did for their musical education.

The report that Arthur Shattuck, the concert pianist, who inherited a large estate through the death of his father, a Wisconsin paper manufacturer, has turned the entire income, some \$60,000 a year, over to war relief for the duration of the conflict, has naturally caused considerable comment. Not only has Mr. Shattuck given up the income from his father's estate to war relief, but for the

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 90



Alexander Lambert, noted pianist and pedagogue. His presence is indispensable to the success of all musical and theatrical premières in New York City

last three years he has given his fine home in Paris for use for war victims, and when the United States joined the Allies he turned his yacht over to our Government.

Shattuck, while an American, was educated in Vienna and Paris and after a successful début in Copenhagen with the Royal Philharmonic Orchestra, made tours which carried him through from the Balkan States as far North as Iceland. His career in this country is as well known as it is distinguished.

Shattuck's public spirit and generosity have brought up the question as to what our musicians, especially those of foreign birth, have been doing for war relief, and, more particularly, to aid those of their own countrymen who have been deprived of a living. Some criticism has been leveled at the foreign singers, pianists and violinists in this country, on the ground that they have done little in the way of contributions to relief funds. With regard to the Germans, I believe that they have responded, though the unfortunate situation prevents the publicity which would have given them due credit.

With regard to the Italians, large sums have undoubtedly been expended by them in aiding their less fortunate fellow-countrymen. Several inquiries have been made to me personally as to what Signor Caruso, who has made millions, has done in the way of aiding charity or war relief. Caruso is known, before the war started, to have helped a number of singers for years. Outside of that, what he has done I know not, though I think it is quite probable that he has been liberal. There are some who insist that the great tenor is not a generous man, and even in such acts of liberality which he permits himself, is always careful to get all the advertising out of them that he can.

On the whole, however, it should not be forgotten that the singers and players in this country, whether American or

foreign, have been most generous not alone with their services but in contributing liberally to many of the relief funds that have been raised to aid the sick and wounded. A careful investigation would show that, as a profession, the musicians have always responded to any and every appeal that had any merit in it whatever. In fact, their generosity has often been resented by those who claimed that it set a bad example, for the reason that other professions were not called upon in the same manner, and that while it was quite proper that musicians should "do their bit," as it is called, it was unjust to expect them to give more than those of other professions, for the simple reason that, with a few exceptions, the great majority of them barely earn what might be called a good living. I could instance a number of cases of people who have been unostentatiously aided by members of the profession. Indeed, two or three rascals, some time ago, depending upon this kindly disposition of our professionals, were able to collect large sums of money before they were exposed.

It will be good news to many that the Society of American Singers, which was founded last March, with artists both native and naturalized, to put opera comique on a sound basis, will continue its activities the coming season. You remember that with Albert Reiss of the Metropolitan, as impresario, together with David Bispham, Herbert Witherpoon, George Hamlin, Mabel Garrison, Lucy Gates, Florence Easton-MacLennan, Florence Macbeth, Kathleen Howard, Carl Formes, with the conductors Bodanzky, Sam Franko, Eisler and others, and with that distinguished stage manager, Jacques Cointi, they first gave two little Mozart operas. Later for a brief season they enlarged the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

répertoire. The most encouraging feature of these performances was that though they came late in the season and were given at a theater which was not particularly adapted for such purposes, yet the houses, toward the end, were sold out. The press was unanimous in its verdict of approval.

Among the features of the season to come is the prize opera for which William Wade Hinshaw, the American baritone, has offered a prize of a thousand dollars. While I am not much of a believer in the prize method of bringing out the ability of our composers, at the same time it is an opening wedge.

There will be plenty of good compositions offered when the Society of American Singers becomes an established fact and is recognized as one of New York's institutions, and there is no reason why it should not give some performances outside of New York with distinguished success. If Mr. Reiss and those associated with him were to arrange for a two weeks' season in Boston, and for at least a week in Philadelphia, and one or two in Chicago, so as not to conflict with other similar musical undertakings, they would reap a rich reward.

What is needed in connection with this movement is a suitable auditorium, and there certainly should be public-spirited men in New York who would build such an auditorium, especially as the venture has received such emphatic approval not alone from music-lovers and the press but from the general public.

The repertoire in the coming season to be given by the society will include, I hear, Mozart's "Seraglio," Rossini's "Il Signor Bruschino," for which Spaeth, music critic of the *Evening Mail*, has made an English version. If it is as good as the version of "The Impresario" made by Krehbiel of the *Tribune* it will reach a high standard. Bach's "Phœbus and Pan" and Offenbach's "Le Mariage aux Lanternes" are also to be presented.

Anyway, I wish the venture all possible success, and if it has the right management and also the requisite amount of publicity before the start, and not after the start, as was the occasion last season, it should prove to be an emphatic financial as well as artistic success.

In a recent issue of the *Musical Observer*, a high-class and worthy publication, Gustav Saenger has an article in which he refers to the fact that the Society of American Musicians in Chicago has adopted the motto, "Something American on Every Program," for its slogan. "This," says Mr. Saenger, "is one of the best ideas that has ever been thought of for furthering, encouraging and bringing to public notice the efforts of our own composers. Every orchestra or band, large or small, supported by American enterprise and funds, should be made to realize that the American composer is entitled to just as much encouragement and support as anyone connected with the organization. Why should not every member of such an orchestra or band take the greatest pride in playing the works of American writers, of encouraging them and creating a demand and appreciation for their compositions? Why must the novelties for symphony concerts, even, invariably come from the other side?"

There are works of MacDowell, Chadwick, Loomis, Hadley, Foote and many other Americans which deserve to be given, and some of them, indeed, have more merit than much of the music from abroad which is given by foreign conductors.

However, I return to my old charge, namely, that the future of the American composer, while it must naturally depend somewhat upon the attitude of directors, conductors and musicians to give him or her a show, must also largely depend upon the attitude of the public. What we require in this country is a change of heart—I cannot repeat it often enough—on the part of the people themselves. Hitherto, we know, it has been the fear of adverse criticism, even of ridicule, which has kept many of our conductors, and even our best musicians and singers, from performing works by American composers. And it was not till the nation-wide propaganda was made through your own columns, and by your own editor from the public platform, that things began to change. When the work of an American composer, instead of being received with suspicion and even fear, is given a kindly, generous welcome, to see if it have merit, then the American composer will begin to come into his own.

All the American composers have ever

asked is a hearing, and that is all I have ever pleaded for, on their behalf. Let us give them a hearing! And so I know of nothing better than for us all to adopt the slogan of the Society of American Musicians in Chicago, namely, "Something American on Every Program."

The musical season is evidently approaching, and thus we begin to hear from some of the artists, in the way of interviews. One of the most recent is in the shape of an article which appeared in the *Evening Sun* by Mildred A. Meyers, who has interviewed that charming artist, Frieda Hempel, whom she tackled when the lady was in her jersey bathing suit and who began by exclaiming that she did not like American summer resorts.

While sweet Frieda was willing to admit that Long Beach was wonderful, at the same time she did not consider it could in any way rival Ostend. No doubt she meant Ostend before the war. At the present moment Ostend has been wrecked by bombardment, and if you walk on the beach there you might be made the target of an aeroplane or by some one of the Allies' warships bombarding, from a distance.

When Mme. Hempel compared the hotels and the pretty villas and the life of Ostend with that of Long Beach, with its various hotels, restaurants, moving picture shows, etc., she naturally voted

in favor of the Belgian resort, particularly as I do not presume that the hotel to which she referred was able to appeal to her, for the simple reason that it is renowned for its poor service and its high charges.

Yes! it is perfectly true. We have not yet approached the free and easy life of the foreign summer resorts, especially on the seashore, but there is something we have done, and that is we have provided many places where the working class can go and enjoy themselves—a class which does not appear in the foreign resorts at all, for it is strictly kept in the background.

Mme. Hempel's artistic taste was offended by this class, for she says of them: "On Sunday men, women and children come with big baskets. They eat all day, and then leave the refuse on the white sand. Just look, isn't it frightful?"

It all depends, as you know, on the point of view. To me the sight of a number of working people and others enjoying themselves heartily on the sands is a pleasanter sight than to see, as you will at Ostend in the Casino, a lot of painted women and men of all nations gambling at the tables. It is a question of taste. I derive pleasure from seeing the mass of the people happy, but that naturally offends the artistic sense of some. It all depends as to whether you consider the sands of the seashore exist

for the elegant few to disport their costumes and enjoy their flirtations, or for the unelegant many to have a happy time to relieve them somewhat from the toil and the soiling of their daily, often ill-paid labor.

Finck, in the *Evening Post*, writes: "Mascagni boasts that he composed his latest opera, 'Lodoletta,' in one hundred days. That is nothing. Rossini wrote his 'Barber of Seville' in a fortnight, and when Donizetti heard of it he remarked, 'I always thought he was a lazy fellow.'"

Curious how few people ever realize that the value of a work of art does not depend upon the amount of time spent on the actual production, but does depend largely upon the amount of preparation made by the person who produces the work of art, in the way of experience, education, internal struggle, while the work is forming in his mind. Many a man has had an idea which he has carried with him for years before he gave it expression. During all that time it lay within his sub-consciousness, growing, fermenting, evolving, till finally it had reached a point where he could give it expression, and that perhaps took but a few hours or days. Yet, do those few hours or days measure the time needed for the effort? asks

Your

MEPHISTO.

NEW AMERICAN COMPOSITION PRODUCED AT MUSIC FESTIVAL IN BAY VIEW, MICH.

"Marpessa," Tone Poem by Howard D. Barlow, Director of Choral Forces, Has Successful Première—
Recital by Marie Sundelius Arouses Enthusiasm—Mme Onelli and Messrs. Rasely and Schofield
Prove Valued Solo Aides—Impressive Three-Days' Event Ended with Bruch's "Cross of Fire"

BAY VIEW, MICH., Aug. 25.—Music enthusiasts of this city and surrounding places flocked in large numbers to Bay View's Music Festival, held in the Auditorium on Aug. 15, 16 and 17. This ambitious and memorable musical event was opened on the afternoon of Aug. 15 by Howard D. Barlow, director of the Assembly Chorus, whose lecture-recital, "The Music of the Festival," formed a kind of prelude to the festival proper. Mr. Barlow was aided by F. Dudleigh Vernor. This event proved an admirably lucid exposition of the works later heard.

The first evening was devoted to operatic numbers, the program being presented by the Assembly Orchestra and Chorus, and, as soloists, Enrichetta Onelli, soprano; George Rasely, tenor, and Edgar Schofield, baritone. "Opera Night," as it was described, proved a pronounced success from every standpoint. The orchestra, under Leon Marx, and the chorus, directed by Mr. Barlow, performed excellently, whereas the solo and ensemble work done by the soloists called forth deserved tributes. Mr. Schofield made his local debut with a Verdi aria and later in an aria from "Faust," confirmed the favorable verdict of his artistic powers. Miss Onelli sang the "Ritorna Vincitor" from "Aida" splendidly, appearing also with Messrs. Rasely and Schofield in the trio and finale from "Faust." The chorus participated in the last named number and gave a good account of itself. Mr. Rasely was particularly delightful in the "Prize Song" from "Die Meistersinger." The orchestra won praise for its playing of the "Aida" March and selections from "Carmen."

A Noteworthy Première

One of the crowning events of the festival came on Thursday afternoon with the first performance of Mr. Barlow's "Marpessa," a recently completed tone-poem for orchestra and tenor. Mr. Rasely sang the solo part. The composition is inspired by Stephen Phillips's poem of the same name and is a setting of a portion of that poem. An imaginative bit of writing, finely conceived and effectively written, was heard in "Marpessa." Mr. Barlow's leanings are toward the modern school and he clearly possesses a well developed sense of rhythm. At the work's conclusion its young composer was called to the platform again and again. Mr. Rasely's interpretation of the tenor part was supremely satisfying.

The other numbers on Thursday afternoon's program were the "Pilgrims' Chorus," numbers by Elgar, Iljinsky and Tchaikowsky and Grieg's first "Peer Gynt" Suite. Mr. Marx directed the

Assembly Orchestra in irreproachable fashion.

Sundelius Scores in Recital

On Thursday evening Marie Sundelius, the Metropolitan Opera Company soprano, appeared in song recital. With



Harold D. Barlow (on the Left), Conductor of the Bay View (Mich.) Festival and Composer of One of the Symphonic Novelties, and F. Dudleigh Vernor, the Festival Accompanist

her first offering—Haydn's "My Mother Bids Me Bind My Hair"—the artist won over her audience completely. From the beginning to the end of her comprehensive program Mme. Sundelius gave unalloyed pleasure. Schubert's "Du bist die Ruh," Debussy's "Fantoche," Liszt's "Oh, quand je dors," Brewer's "The Fairy Pipers"—to select but a few at random—were notable examples of her vocal artistry. Mme. Sundelius was in strikingly good form, her voice retaining its delicate quality and adherence to pitch throughout the long program. She was vigorously applauded and responded to many encores.

F. Dudleigh Vernor was heard in an organ recital on Friday afternoon. Mr. Vernor gained tributes for his playing of a program including works by Bimboni, Gaston Dethier, Dubois, Heller, Faulkes and others.

Sing "Cross of Fire"

Bruch's "Cross of Fire," sung by the assembly chorus, under Mr. Barlow's baton, brought the festival to a triumphant conclusion on Friday evening. The solo parts were taken by Mme. Onelli, Mr. Schofield and E. C. Edmunds, basso,

and the Assembly Orchestra supplied the instrumental portions of this stirring composition. The audience listened intently and manifested warm appreciation at the work's close. Mme. Onelli gave a gripping reading of the part of Mary; Mr. Schofield, as Norman, and Mr. Edmunds, as Angus, discharged their duties splendidly.

Before some 1500 people, on Sunday morning, Mr. Barlow was presented with a large silver cup, an evidence of the appreciation which his work has aroused.

OPERA AT WIMBLEDON

Carl Rosa Company on Its Travels—
Elgar Work in English Provinces

LONDON, Aug. 20.—The Carl Rosa Opera Company will go to Wimbledon next week with all its stars and a list of popular operas. The "Fringes of the Fleet" is now sailing gaily through the provinces, personally captained by Sir Edward Elgar, whose crew consists of George Parker, Frederick Henry, Harry Barratt and Frederick Stewart. Not only is this performance a real treat for music-lovers, but it stirs the deepest notes of patriotism.

Messrs. Stainer and Bell, the publishers of the music selected by the Carnegie United Kingdom Trust, will soon issue Sir Charles Villiers Stanford's "The Travelling Companion," an opera; Dr. Granville Bantock's "Hebridean" Symphony, Dr. Vaughan Williams' "London" Symphony, Rutland Boughton's fine work, "The Immortal Hour"; Herbert Howell's Piano Quartet in A Minor and a Choral Symphony, for contralto, chorus and orchestra, entitled "Before Sunrise," by E. L. Bainton.

Dr. Albert Williams, conductor of the Band of the Grenadier Guards, has just been promoted to the rank of honorable captain. Dr. Williams joined the Grenadier Guards in 1897, having graduated from Oxford in 1891 as Mus. Bac. and taken his degree of Mus. Doc. in 1896.

H. T.

Winners in New York "Evening Mail's" "Home Music" Contest

The New York *Evening Mail's* "Home Music" contest closed recently. The judges—David Bispham, C. M. Tremaine and Sigmund Spaeth—awarded honors as follows: First prize, Mrs. Eliza W. Durbin (Poem: "To Music"); second prize, Ethel M. Feuerlicht (Play: "Music in the Home"); third prize, Mrs. A. P. Teed ("Ante-Disc Days"); fourth prize, Mrs. May E. Hall ("A Musical Decalogue"); fifth prize, Albert H. Gross ("What Grieg Did"). Other prizes went to W. M. Butler, Alice S. Borchard, D. C. Modell, Leon E. Daniels, "M. J. J.," Mrs. A. F. Malone and Mrs. L. L. Roberts.

VACATION TIME WITH THE MUSIC MAKERS



IT'S a far cry from the glory and glamor of the concert stage to watering nasturtiums (or is it nasturtii?) in your back garden. All of which serves to introduce Florence Hinkle, the soprano as recorded in Picture No. 1 at Tokeneke, Conn. Later on we shall have the privilege of seeing her husband, Herbert Witherspoon, the basso and vocal teacher, photographed in the same neighborhood. "Listening to the Call to Dinner" is said to be the title of Picture No. 2, which shows Earle Tuckerman, baritone, at Musicolony, in Rhode Island. No. 3 shows Maurice Dambois, the Belgian 'cellist, Mrs. Dambois, Mrs. Charlier and Marcel Charlier, the conductor, at their Connecticut summer home. No. 4 presents Adelaide Gescheidt, the New York vocal

teacher, in Bretton Woods. No. 5 would make a good ad for a certain brand of motor car. Its present purpose, however, is to offer for the reader's consideration Helen Weiller, the contralto (at the wheel) and her sister, in the White Mountains. No. 6 fulfills the promise made earlier in this diagram. It shows, as predicted, Herbert Witherspoon angling for bass at Tokeneke, Conn. The operaloguists, Havrah Hubbard and Claude Gotthelf may be seen in No. 7, at their summer home on Grossmont, near San Diego, Cal. A knotty problem of pawns and queens is being solved in No. 8, which shows Leopold Godowsky, the eminent pianist at his Summer home on Lake Placid, with his two talented sons. Margaret Graham, soprano, and Martin Richardson, tenor, are the subjects of No. 9, taken at Mohonk Lake, N. Y.

Albert Spalding in Benefit Concerts for National Guardsmen

Albert Spalding, the famous violinist, donated his services for the series of three benefit concerts which were given recently at the Comedy Theater for the Headquarters Troop, Twenty-seventh Division, N. G. N. Y., to swell the troop fund for purchasing comforts for the men when they arrive in France, and to care for their dependents. Details of the concerts were arranged by Private Cornelius Vanderbilt, Jr., who is a member of the Divisional Headquarters Troop. At the first concert Mrs. Cornelius Vanderbilt contributed \$1,000 for a box and J. L. Eddy gave \$500. Major General

O'Ryan and his staff attended the first of the concerts and Colonel Roosevelt appeared with Mr. Spalding at the second and delivered one of his usual stirring addresses. Mr. Spalding was received with great enthusiasm. In the neighborhood of \$10,000 was raised at the three concerts. Mr. Spalding also spent three days at the laboratories last week making new records for a talking machine company.

Luca Botta, the Metropolitan Opera tenor, has returned from his summer home at Shippan Point, Stamford, Conn., and is now in New York. Mr. Botta will sing in concert in the fall before the opera season opens in November.

Kriens Symphony Club Presents Opportunity to American Composers

Another opportunity for American composers to obtain a hearing is contained in an announcement just made by Christiaan Kriens, founder and conductor of the Kriens Symphony Club, who invites American composers to submit an orchestral work, to be performed by the orchestra at its annual concert in Carnegie Hall. A work, not chosen for this concert, may be performed at one of the other concerts. Composers are asked to communicate with Mr. Kriens at Carnegie Hall regarding details. The society, which starts its sixth season in October, consists of 125 players, men

and women, and its object is to train musicians for orchestra and also to give to composers, singers and instrumental soloists the chance to rehearse and perform with a full orchestra.

Toledo's Pioneer Musician Celebrates Ninety-first Birthday

TOLEDO, OHIO, Aug. 26. — Louis Mathias, Toledo's pioneer musician, celebrated his ninety-first birthday on Wednesday, Aug. 22. His birthday feast was shared by some fifty relatives, friends and former pupils. Mr. Mathias retired from teaching work a year and a half ago. He taught for sixty-five years.

GALA WEEK OF MUSIC AT FAMOUS FRENCH RESORTS HONORS AMERICA

Entrance of United States into War Celebrated at Trouville and Deauville—Proceeds from Operatic Evening at Deauville Start Fund to Erect a Wilson Statue—Two American Singers, Edith de Lys and Nina May, Participate in Memorable Performance

TROUVILLE - DEAUVILLE, FRANCE, Aug. 17.—This is gala week, titled "La Grande Semaine," made so in commemoration of America's becoming an ally, and at every performance at the big Casinos, both at Deauville and Trouville, something American is sung or recited. Everyone wants to be a "United Statser" and we are greeted with Stars and Stripes everywhere.

Monsieur Fichet, who is director of the Casino at Deauville, gave a memorable performance at his theater last evening in honor of President Wilson. The largest and most brilliant audience that has assembled since July, 1914, filled the hall, and the proceeds went as a nucleus for a fund to erect a statue of the present President of the United States in front of the Casino. Seats were sold at a high price and no doubt enough money was taken in for the accomplishment of the purpose.

What an exquisite theater that is in the Deauville Casino, Trianon style! Beautiful women and splendid jewels made the scene ideal, and, to judge from the assembly, such a hideous thing as war was far indeed. The program began with fragments from "Le Roi d'Ys," sung by Borel, Chazel and Capitaine. Borel gave a dramatic interpretation of Margaret and Chazel, who is new to most opera-goers, made a most sympathetic and lovely *Rozenn*. Her voice, while still undeveloped, shows great possibilities. Maurice Capitaine is one of the most delightful tenors ever heard in a country full of beautiful tenors, and he made a splendid impression not only in "Le Roi," but in "Le Barbier de Seville."

The third act in "Le Barbier" was

given most artistically. People are satiated with the funny old opera, and it has to go off with a swing to be interesting. This was the case last night, for every character was most amusing, the voices good, the costumes appropriate, and the acting perfect. Vaultier is an old favorite in France, and she made a *Rosine* that was coquettish, refreshing and altogether lovely. The other parts were taken by Allard, Lequien, Cadio and Capitaine.

Edith de Lys as "Ophelia"

Edith de Lys gave the "Mad Scene" from "Hamlet." Her interpretation was unlike most operatic interpretations, as she kept close to the original idea of Shakespeare in impersonating a real mad woman, with no compromise. We are accustomed, on the opera stage, to wishy-washy *Ophelias*, more sad than mad. Miss de Lys made the rôle dramatic, passionate. Her voice suited the part. She sang the florid passages *pianissimo* and the grace notes were but breaths as light as air. The high notes were struck with wonderful timbre and throughout the aria the audience was treated to beautiful shading and warmth. At some places the tones were white and vapid—in conformity with the text.

The scene from "Hamlet" was followed by a "Divertissement" in the way of a Valse Caprice of Rubinstein, danced by Berthe and Rita Lequien. Juliette Marchal sang an air from "La Fille du Regiment" dressed in uniform, and the act was a stirring one, as she has a beautiful voice, temperament and good diction, and in her "Salut à France" she carried the house with her.

Another American Singer

The last number was the "Hymne Américain"—in other words, the "Star-Spangled Banner," sung by Edith de Lys and Nina May. These two young women have the honor of being Amer-

icans, and this week both have won great success at the Casino. Nina May possesses a voice that is very agreeable, her diction is correct and she is said to have made a charming *Manon* a few days previously. Miss May is a member of the Opéra Comique, and when she has a chance to fill a big rôle there is sure to be a success.

The singing of the American hymn by the two prima donnas, the flag standing between them, was splendidly done, and while Miss May sang her verse somewhat slowly and as a prayer, Miss de Lys gave hers with very quick tempo and as a call to arms. Allard sang the "Marseillaise."

The orchestra was under the bâton of Georis of the Paris Opéra, the director of the stage was Rivière and the stage manager, Dumontier. These men have been doing commendable work in Deauville all season, but "La Grande Semaine" was their crowning achievement, for certainly never have such productions been given at a resort so far from a center of art and commerce.

Clement in "Carmen"

This week "Carmen" was given with such a cast as Brohly, Vaultier, Paulin, Alavoine, Radoux, Edmond Clément, Allard, Lequien, Cadio and Borel. "La Vivandière" was given Monday with Eyreans, Herrez, Cadio, Allard, Redoux. "Paillasse" was the opera for Sunday, with Monin, Vaultier, L'Heureux and Cadio in the cast. The "Resurrection," the story of Tolstoi, with music by Alfano, will begin next week with a special Italian cast. Marthe Chenal will return in a few days to give half a dozen representations and Marie Delna will follow her as chief drawing card. Alice Raveau will sing later in the season, and Jean Perier will be here shortly. Battistini was to have sung with de Lys in "Traviata" Saturday, but word has just arrived that Battistini cannot make proper train connections at the frontier, so his trip has been side-tracked for the season.

LEONORA RAINES.

War Cripples in Orchestra

An orchestra of disabled soldiers, some of them with only a stump of a leg, and a conductor who has to wave the bâton with his left hand, is the pride of the Military Orthopedic Hospital at Shepherd's Bush, according to *Tit-Bits*.

FORMULATE PLANS FOR LOS ANGELES SEASON

Symphony Series Limited to Six Concerts—Sokoloff May Direct Single Program—Other Events

LOS ANGELES, CAL., Aug. 28.—The business manager of the symphony orchestra, F. W. Blanchard, reports that he has made a good start toward the guarantee fund for the coming season. It is planned to give only six concerts instead of ten pair.

Speaking of symphony concerts, we hear that Nikolai Sokoloff, the conductor of the San Francisco Philharmonic Orchestra, desires to give an orchestral concert in Los Angeles with the forces of the Los Angeles Symphony Orchestra. It might be more to the point if Mr. Sokoloff were to bring his own orchestra down the coast for a series of concerts. With the \$30,000 or \$40,000 guarantee for his orchestra, he can do a lot of things our struggling band cannot think of doing, and Los Angeles always gives a strong welcome to well-advertised visiting orchestras.

Mortimer Wilson, former director of the Atlanta Symphony Orchestra, is a Los Angeles visitor for a week. Los Angeles welcomed him with a thunderstorm this morning, the first that the writer has heard here in August in seventeen years.

Mrs. L. J. Selby has taken charge of the musical destinies of the Friday Morning Club for the coming year, succeeding Mrs. J. G. Ogilvie, who in the past two years has presented many artist programs to the club.

George Schoenefeld, pianist and harpsichordist and son of Henry Schoenefeld, the composer, is one of the lucky boys chosen to represent local musicians "On the Road to France." Edward Schallert, for several years musical writer on the *Times*, already is in camp training for his duties in the field hospital service. Los Angeles will send 6000 men into camp near San Diego in September.

W. F. G.

The Bendix Musical Bureau has arranged a contract for Sidonie Espero, soprano, to take an important rôle in "Kitty Darlin'" with Alice Nielsen, says the *New York Review*.

A Record of Your Voice Free

Without any cost to you, I will make a phonographic record which will prove to you the most astonishing facts about your voice.

INTERVIEWS BY
APPOINTMENT ONLY.

T. Wronski,

225 W. 80th St.,

New York City

To Music Teachers and Students

The most laudable and widely agitated movement in professional musical circles at present, proposes—

- 1st—The Standardization of Music Teaching and Study.
- 2nd—The Allowance of Public School Credits for Music Study Under Outside Teachers.

THE

"PROGRESSIVE SERIES of PIANO LESSONS"

Editor-in-Chief

LEOPOLD GODOWSKY

Co-Editors

JOSEF HOFMANN

EDGAR STILLMAN KELLEY

EMIL SAUER

The Late W. S. B. MATHEWS

Executive Editor

EMERSON WHITHORNE



LEOPOLD GODOWSKY

is a complete course of correlated, text-material, consisting of carefully graded Lessons, Exercises, Studies and Annotated Compositions. It enables all earnest teachers and pupils to meet the most exacting requirements.

It is the only text-work that makes it possible for the Private Piano Teacher, Public School, Conservatory and University to work in perfect harmony with each other. Thousands of schools, conservatories, and private teachers have adopted it. Many Prominent Educational Institutions have approved it as a

means of allowing School Credit for outside Music Study.

The Society will submit text-material for inspection to those interested.

Investigate the advantages offered to teachers and pupils.



ART PUBLICATION SOCIETY

916-918 Olive Street
SAINT LOUIS, MO.

LONDON

BERLIN

VIENNA

A New and Towering Figure Among English Composers

Eugène Goossens, Still in His Early Twenties, Has Already Assumed a Commanding Position Among His Contemporaries—His Compositions Are Ultra-Modern, with Splendid Individuality, Force and Vitality

BY A. WALTER KRAMER

IT was last spring that I first saw a composition by Eugène Goossens. The name was not wholly unfamiliar; I remembered it slightly as that of a musician who had conducted in the Beecham seasons of opera in England, but, further than that, I knew nothing about him. That he was one of the biggest of present-day English composers was unknown to me, quite as unknown, in fact, as his name is in all probability to the majority of my readers. The composition referred to above was a Suite, for flute, violin and harp, and I picked it up from the desk of George Fischer, the New York music publisher, who was arranging the deposit of copies of Goossens's works in Washington for J. & W. Chester, Mr. Goossens's publishers in London.

So remarkable was this music that I asked Mr. Fischer if I might borrow it. He assented and, further, secured for me from London a complete set of published Goossens's works, a gracious act which I here wish to acknowledge. In the time intervening I have studied this music from different viewpoints; first, with respect to its relation to the music of the past; second, with English music, as we know it, and, third, with the music of the future. I find that its kinship is probably closest to the latter. Eugène Goossens—I should add Junior, for his father, Eugène Goossens, Senior, is a well-known conductor in his own country—is an ultra-modern, a composer whose eyes are turned toward the future. Radical in his mode of thought, revolutionary as a harmonist and magnificently free as a polyphonist, he weaves a tonal art that enchants, not through a superficial appeal, but through a deep and vital pulse. Knowing Goossens's music reveals the very purpose of creative art, namely, the breaking through into light, the doing away with shackles and bounds that many a composer has not been strong enough to demolish. Tradition has no place in this music. Gustav Mahler told us: "*Tradition ist Schweinerei!*" ("Tradition is a sad mess!"). The great conductor, who was truly a free spirit—his musically anarchistic house-cleaning at the Royal Opera in Vienna upon accepting the post of conductor is well remembered—spoke wise words. And yet only the freedom that comes from powerful knowledge and certain genius is real. Goossens has that.



Photo by Alvin Langdon Coburn, London

"A Master at Twenty-four, Eugène Goossens Stands Head and Shoulders Above Other Younger English Composers and Already Occupies a Distinguished Place in Contemporary Music"

He was trained under masters; first at the Conservatoire at Bruges in Belgium (1903), then at the Liverpool College of Music (1906), then at the Liverpool Scholarship at the Royal College of Music (1907), studying with Rivarde, Dykes, Dr. Wood and Sir Charles Villiers Stanford. Here he received the degree of Associate and won the silver medal of the Worshipful Company of Musicians.

Contemplating this extraordinary music, I like to think of Eugène Goossens sitting in the Queen's Hall Orchestra, under Sir Henry Wood, playing first violin from 1911 to 1915, and also of his conducting this great orchestra in his "Chinese Variations" and his two Symphonic Poems, "Perseus" and "Ossian," composed during this time. What a schooling it must have been to perform under Sir Henry the masterpieces of all schools! What an insight into the inner nature of the modern symphonic orchestra is gained by the musician of genius, who chances to be one of its

members. And in 1915 Sir Thomas Beecham invited young Goossens to conduct the production of Stanford's "Critic" at the Shaftesbury Theater in London, a performance followed by his conducting of "Tristan," "Otello," "Boris" and other operas at the Aldwych Theater in London and the Queen's Theater in Manchester. Sir Thomas Beecham later deputized him to conduct the Hallé Orchestra in Manchester and the provinces. In these performances he has proved to be a brilliant conductor. And at the age of twenty-four!

A Master at Twenty-Four

So much for his career to date. He has packed it close with real achievement and he stands a master at twenty-four, head and shoulders above the younger English composers, already occupying a distinguished place in contemporary music. His works which I have been privileged to know are chamber music, four songs and a single piano composition. The orchestral works have not come into my hands, I regret to say, as they are probably still in manuscript, or published by another house.

"Phantasy Quartet for Strings"—so reads the title of his biggest work for string quartet. In the entire literature for two violins, viola and violoncello there is nothing more imaginative than this work, a true Phantasy, poetic, rhapsodic music that surges with the onrush of deep inspiration. The score runs some twenty pages, the tempo constantly changing, and also the rhythm. Still there is not as great a shifting of rhythm as one finds in Cyril Scott, nor does there seem to be as steady an employment of certain formulae as Mr. Scott uses. Perhaps we find this to be so because we have known Scott longer than we have Goossens. At any rate, this music has an amazing amount of variety—something new at every turn. If you would enjoy themal transformation read this *partitur* carefully and you will rejoice your soul. Kodaly in his string quartet is Goossens's only competitor in our opinion. Then there are "Two Sketches"—(a) "By the Tarn," (b) "Jack o' Lantern (Ignis fatuus)"—for string quartet, brief pieces, the first an *Andante*

Chamber Music, Songs and a Concert Study for Piano That Reveal an "Absolutely New Technical Expression" as Well as Pregnant Musical Ideas—Their Composer a Radical and a Revolutionary, but, More Than All Else, an Artist

tranquillo, the second *Con brio*. The tarn is pictured in accents that are as faithful a musical painting of a meditation on the bank of a little stream as we know; there is the slowly moving water suggested in the triplets in muted viola and 'cello in fourths and fifths, the calmness of its flow in the main subject sung first by the second violin, later reinforced by the first violin an octave lower. And the viola's song under the waving violins' triplets is a gem that we cannot forget.

Sharply contrasted is "Jack o' Lantern"—a *fantasque* impression—fascinating, fleeting, ugly in moments (intentionally so, of course) orchestrated as no one has ever done it in the past. I mean "orchestrated," too, for Goossens writes for four strings with an orchestral variety. Both in these sketches and in the Phantasy his writing for four-stringed instruments is new. We thought MM. Debussy and Ravel were clever in their string quartet conceptions, until we encountered these pieces. Goossens handles double-stops in all the instruments with a daring that is hair-raising; he develops bowed tremolos in double stops that we never heard of, chromatic *glissandi* in fifths in the violins that were never dreamed of, *pizzicati* over four strings in one violin that are quite possible to play, yet have never been set down before in all the music that has been composed. To be sure, this is not music for amateur quartets that play once a week at somebody's house. It is far too difficult for that and it would probably not mean much to persons who played it badly. It must be played brilliantly, consummately, if its message is to be brought home. There is a rare combination here. Many composers have technical brilliancy, others have fine ideas and lack the technique; to our mind, Goossens is a big figure through his possession of an absolutely new technical expression, as well as of pregnant musical ideas.

The string quartet music I have spoken of first, because it is recent, the Phantasy composed in 1915, the Sketches in 1916. They are Op. 12 and 15. Still later come "Deux Proses Lyriques," Op. 16, settings for voice and piano (not voice with piano accompaniment, if you please) of two French poems by Edwin Evans, critic of the *Pall Mall Gazette*, if we are not mistaken. The titles are "Hier, dans le jardin en soleille" and "Mon chemin s'était assombri." Both poems or, better, "prose-lyrics," are printed at the front of the album containing them, in French and in an English version, which is marked especially "not for singing." Apparently Messrs.

[Continued on page 12]

1915-16 Prima Donna Grand Opera, Chemnitz 1916-17 **BLANCHE DA COSTA** Lyric Soprano



Underwood & Underwood

Brief Excerpts from Reviews of her Operatic Successes Abroad:

Court Theater, Dresden, "Sophie" in "Rosen-Kavalier."

"She pleased with her lovely, surprisingly high, full and sparkling voice."

"Gilda" in "Rigoletto."

"The aria was technically so well done and in delivery so warm her hearers broke in upon an open scene."

"Bird" in "Siegfried."

"Her clear, pure, bell-like voice was heard to good advantage."

Season 1917-18 Now Booking.

Pers. address: 225 West End Ave., New York

Under Devoe Management, Dime Bank Bldg., Detroit

KNUPFER STUDIOS FINE ARTS BUILDING
SCHOOL OF MUSICAL ARTS CHICAGO

ELEANOR SPENCER

PIANIST



PERSONAL REPRESENTATIVE:
FRED O. RENARD, 216 WEST 70th St.,
NEW YORK
Mason & Hamlin Piano

MR. and MRS. **JOHN DENNIS MEHAN**
SPECIAL SUMMER SESSION—70 CARNEGIE HALL—TELEPHONE CIRCLE 1472
MEHAN STUDIOS MANOR (HOME FOR SERIOUS STUDENTS)
For all particulars apply to 70 Carnegie Hall

A New and Towering Figure Among English Composers

[Continued from page 11]

Goossens and Evans desire these songs done in French. And I think they are correct, for the whole feeling of both songs is French. Mr. Evans's thoughts are exceedingly fine, particularly in the second, which has inspired Goossens to a great song, one of the greatest, I think, of our day. Of course, they are not songs that many singers will dote on. They defy the rank and file of singers, but there will be some one, I am sure, in that opulently supplied field of musical executants who will essay them.

Let me go back to Op. 10 to speak of his other two songs, the one a setting of de Musset's "Chanson de Fortunio," the other the same poet's "Chanson de Barberine." Here are two lovely art-songs, perfectly conceived, beautifully executed. Modern? Yes, but not more so than Scott and some of the modern Frenchmen and Russians. As I think of it, I don't believe I could name a contemporary French composer who would do these de Musset things as well. Goossens penetrates their thought. In short, he is an artist. The twelve closing measures of the "Barberine" song—"Qu'allez vous faire si loin de nous?" would convince anyone of this.

For the piano a single Concert Study, Op. 10, very difficult, a whirl of constantly changing harmonies, greets us. Less important it seems on the inventive side, highly seasoned, as it is, from the keyboard's standpoint. But who ever was at his best writing a concert study? Perhaps Chopin—but then his *études* are poems, not studies, after all. There is a dedication to Winifred Christie.

Then there are three chamber works, two quite early, the Suite, for flute, violin and harp (or two violins and piano), Op. 6; "Five Impressions of a Holiday," Op. 7, for flute (or violin), violoncello and piano, and a Rhapsody, Op. 13, for violoncello and piano, which dates from 1915. Goossens gives evidence of his individuality in these conceptions just as clearly as in his other utterances. Other composers might have written a trio for violin, cello and piano, where he has planned it for flute, violin and harp. For practical reasons he has set the harp part also for the piano, and, if necessary, the flute part may be played on the violin.

This Suite, in three movements, is one of the richest things in modern music. A gorgeously tinted Impromptu serves as the opening movement, a Serenade is the second section—not a conventional serenade affair, but a full-voiced man's song. "Divertissement," he calls his last movement, *Allegro giocoso*—we like to think of it as music for a ballet. And there is a Japanese tinge to its main theme—also a Russian feeling to its *Poco meno* melody. I have mentioned this as being an early work; it is scarcely that, the date 1914 appearing on it. (Goossens dates all his compositions, a very good plan, we think.) His muse seems to have been good to him these years of 1914-15-16.

More programmatic is the "Five Impressions of a Holiday" Suite. Here are pictures of the countryside—"In the Hills," "By the Rivers," "The Water Wheel," "The Village Church" and "At the Fair." Mighty tone-painting, brilliantly carried out, employing all the primary and secondary colors of a master's palette, these five pictures thrill the heart. What charm in the mood of the hills, as Goossens listens to nature! What sensitiveness in his pretty water-wheel! And the nobility of his village church with its chimes is stupendous. Against these chimes flute and violoncello sing a folk-like melody in unison as the piece begins. Both this suite and the Op. 6 must be reckoned as among the most original new chamber music produced in the last three decades. It is again not only the conception that arrests our attention and evokes our praise. As in the string quartets, Goossens brings forth new means of writing his voices; the interplay of flute and violin in the Impromptu (Op. 6) is unlike anything in trio music, the coloring is wholly new. And "At the Fair" bristles with touches that proceed from the source of his inspiration, and his alone. The cello Rhapsody is not a cello solo, as can readily be imagined. Goossens could never bring himself to write a bald cello solo. This Rhapsody is a cello and piano work, equally important for both instruments. Its themes are glowing ones, its development is the very essence

of musical rhapsody raised to the *nth* power. The final measures in E major make one of the greatest codas ever composed.

Unsatisfactory, indeed, has it been to speak so briefly of these compositions. To particularize about them would have entailed entire analyses and that would have occupied more space than this sketch dares to cover. I have discussed the works separately, however, with the hope that my remarks might suggest something of their nature and arouse an interest in this music. High æsthetic purpose marks every bit of Goossens's music I have seen. He is a young master and he will remain a master. Try as I will, I cannot quite decide on what he will be ten years from now; he says so much more at twenty-four than most gifted composers at forty that it is difficult for me to crystallize just what remains for him to do. Yet the greatest artists must not stand still, and, as Goossens is to me one of them, he will not be in 1930 the Goossens of 1917. Ultra-modern music we call it, music that in ten years no one will call even modern. Think of what the big wigs said of Strauss and Debussy when they first heard their music! And to-day Strauss and Debussy are just moderns—their names no longer suggest to us, as they did ten years ago, something cryptic, something ill-sounding, something we were not quite sure that we understood. I do not think Goossens can escape a natural development, but it will be one that leads out into new paths once more, perhaps paths that will seem impassable at first, but will become free with the coming years.

Every bit of this music is difficult to perform, as I have suggested. This will, I fear, be an obstacle in the way of its becoming widely known, as the musician, like all other persons, takes what is easy most quickly to himself. The chamber works are all technically baffling—the songs, as I have said, are art-songs in the strictest sense. And the piano study is for *virtuosi*, and for them alone. Yet this music must be known and it will repay every hour that a musician expends on studying it, on working out its problems. If it only be remembered that much of our greatest music has presented the same hindrance to immediate acceptance—were not the Wagner music-dramas considered impossible for an orchestra to perform, much more so for singers to sing?—I feel that Goossens's music will not have so hard a road to travel.

Purposely I have avoided speaking of Goossens's relationship with music that we know. Were I writing of any of a half dozen other moderns I might have made that the main theme of this sketch—but not so in this case. Every artist shows influences, be he musician, painter, poet or what not. At twenty-four the majority of composers are *all influence* and nothing else. Goossens to-day is Goossens and in studying his music and in writing about him I have forgotten those places in which one feels in a degree some of the things he has assimilated. He knows his Debussy; I would say the songs show that more than do any of the other compositions and in the "Jack o' Lantern" I feel the spell of Richard Strauss, the Strauss of "Eulenspiegel" and the critics' section of "Ein Heldenleben." But whatever may appear to be suggestive of composers before him, it tells us in unmistakable terms that it is not imitation that has been practised. It is a passing influence, remolded, reshaped and reborn. Cyril Scott, John Ireland, Frank Bridge—these three names come to my mind, and I might add Roger Quilter, though his field is more specifically the art-song—are spirits in young England's music that have an affinity with him. He has come forward as a distinct personality in England's present-day music because men like Messrs. Scott and Bridge have paved the way. Without their admirable adherence to ideals, implying a detestation of the popular British ballad and the conventional festival cantata, Goossens would not at twenty-four present the world with what he has accomplished. Had English music remained in the reactionary and bloodless Sterndale Bennett state, a Goossens could not have arisen. I have throughout called him—Goossens. And I have done so for the same reason that no one ever says Mr. Wagner, Mr. Bach or Mr. Shakespeare. One name should suffice for the giants of our day as well as for those of the past.

GENEVIEVE VIX

TRIUMPHS in "THAIS"

Receives Acclamations of Press
and Public of Madrid

HER INTERPRETATION HAILED AS
SUPERB, UNSURPASSABLE, UNIQUE AND
INCOMPARABLE

"EL IMPARTIAL," Madrid

Genevieve Vix possesses all those qualities necessary to incarnate the antique courtesan. A voice clear and exquisite, a mysterious beauty disquieting and compelling. The admirable artist has solved the difficult problem of being a great actress who sings, and that with such apparent ease that one gains the impression that she is speaking, but with a voice so clear as to seem aerial. The evening proved to be for her a chain of interminable ovations.



"LA PRENSA,"
Theatre REAL,
Madrid

Genevieve Vix has carried off another triumph in the rôle of "Thais."

Her flexible, fresh voice harmonizes admirably with the character which she portrays to perfection. She found accents that were keen and true. The death scene is rendered with supreme art, the singer being just as admirable as the actress; one really being at a loss which to praise most—her art as a singer or her dramatic talent. Genevieve Vix is a great artist, so much is certain.

"ESPANA NUEVA,"
Madrid

Genevieve Vix interpreted the rôle of "Thais" with an art and a science worthy of her reputation. Expressive and voluptuous, always fascinating, she did credit to the subtleties of the poem, supplementing it with a faultless diction and the charm of a fresh, pure and impassioned voice. Her success was triumphal, her beauty lent the character an unequalled attraction. Her unique eyes are unforgettable.

"EL LIBERAL," Madrid

The evening's conquering artist was the Vix. An incomparable "Thais!" She filled us with rapture, with enthusiasm.

Since she made her debut her character has become so voluptuous, so supple, so beautiful that she would damn a saint. She renders the seductiveness of the heroine imperishable.

This impassioned "Thais" knows how to die like a saint. What harmony in the gestures, her beautiful arms reminded one of the Pavlova. She seems to fly from us to distant realms and her large profound eyes are not of this world, but of Heaven. Her voice is ravishing, fresh and flexible, and the art of singing consummate. The Vix electrifies her public. She is a great artist, a perfect singer. She was fêted by the public according to her merit.

"DIARIO ESPAGNOL," Madrid

Genevieve Vix, the eminent French artist, sang the rôle of "Thais"; her voice, clear and pure, equipped this character with a dreamy realism. The rôle is constructed with accurate artistic taste, her physique full of charm and grace gives to the antique courtesan an incomparable relief.

The mystery of her blue eyes renders her "Thais" unforgettable. Her movements are of an elegance that is rare. She was acclaimed and showered with floral offerings.

Concert Tour Now Booking

Available for limited number of engagements

FOR PARTICULARS APPLY TO

CHICAGO OPERA ASSOCIATION

Concert Bureau, Auditorium Theatre, Chicago

ECHOES OF MUSIC ABROAD

Sir Henry Wood to Bring Forward Nine British Novelties at London "Proms" This Autumn—Clara Butt Explains Why She Has Never Entered the Field of Opera and Suggests That She May Yet Change Her Mind—London Critic Advances Eloquent Plea for Exemption of Musicians from Military Service—Sir Thomas Beecham Says the Public Is Getting Tired of Orchestral Concerts and Wants Opera Instead—Entirely New Scheme of Work Planned for Celebrated Hallé Orchestra—Cherniavsky Trio Playing Now in Australia

BRITISH composers have a decided advantage over their American colleagues in that they have more opportunities for getting a hearing for their orchestral works. Witness the annual series of "Proms" given at Queen's Hall, London, in the early autumn. This year Sir Henry Wood has arranged to bring forward nine novelties that are the products of home industry. There will also be ten works new to the London public by composers of other nationalities.

WHY Clara Butt has never ventured into the domain of grand opera is a question that has frequently been discussed by her admirers, and now the English contralto of heroic stature has given the explanation. In a recent issue of the *London Sunday Evening Telegram* she declares that her sense of humor prevents her from essaying opera as the contrast between her stature and that of a "short, tubby tenor" would be too grotesque.

She goes on to say, however: "But now that tall tenors seem to be coming along there is no knowing what may happen." The compositor who set up the article evidently thought he could improve upon her statement, for instead of printing "tenors," he made the expression read, "tall terrorists!"

NOW that the question of whether the musician should be exempted from military service is the subject of much animated discussion here, the stand taken by a representative observer in one of the countries that have had three years of war is of pertinent interest. The critic of the *London Daily Telegraph*, having seen the inroads made by the war in the ranks of the profession in England, seems to be of the same mind as official Russia, for instance—for even under the late Czar's régime artists were specifically excused from serving at the front.

The London writer thinks that of all the immense personal sacrifices which war calls upon people to make there is surely none greater, possibly none so great, as that of the musician. For be he creative or be he interpretative, he stands in a place quite apart from ordinary folk. He has no less wide a circle of friends and relations, but he has, if he has attained to anything approaching the front rank, a vast number of intimates whom he does not so much as know by sight, much less by name, but who know him well. It is the very essence of his art that he should so reveal

his personality in the music that he makes as to give the multitude a glimpse, and a very clear one, too, of the innermost workings of his soul. In this respect, quite apart from the value of his work, in regard to which there is no need to draw any comparisons whatsoever, he stands in a totally different position from other artists, for example, the painter. For, as this writer points out, of the thousands who can appreciate a great picture only its owner can have constant enjoyment of it; the rest, if they are lucky, must be content with an occasional pilgrimage; if they are not,

IN England the "movie" public is soon to see on the screen the first comic opera to be filmed in that country, that favorite of other days, "Les Cloches de Corneville." Planquette's original score will be drawn upon exclusively for the music.

It is said that the British Actors' Film Company is sparing neither pains nor expense to do complete justice to the work and that by way of providing the "Cloches" of the film with realism appropriate scenery is being sought in the vicinity of St. Ives and St. Michael's



Opera Singers Near the Front

Members of the Paris Opéra Comique back of the firing line. Among them are MM. and Mmes. Clavel, Delecluse, Vaultier, David, Bellet and Gilles.

they will go through life without ever setting eyes on it at all. But with music the case is entirely different. In these days anyone who so wills can buy masterpieces dirt cheap and take them home with him. His position is as happy as would be that of the lover of painting if he could buy genuine Titians or Rembrandts at anything from fifteen cents to two dollars and adorn his walls with them. As it is, the musician gets the original, and not merely an imitation, which, however good it may be, is never quite the same thing, while, if his skill as a performer be scanty and he cannot unravel all its beauties and its mysteries for himself, opportunities to hear them set forth in their full glory by the great ones of the day are so common and so inexpensive that if he does not seize them it is entirely his own fault.

The point is made that it is because the lover of music is blessed far beyond his fellows that the sense of personal loss is so strong when a musician is taken away from us.

"The death of a Carreño would cause a far more widespread sense of loss than the death, say, of a Watts. Yet Carreño was purely an interpretative artist, and her passing robbed posterity of nothing whatsoever, while that of Watts probably robbed it of a number of masterpieces. The death of Carreño, known intimately to many hundreds of thousands, was probably far the more keenly felt."

It is partly owing to this, concludes the English writer, that such very acute feeling has been caused by the calling to the colors of certain fine musicians. The circle of their friends far exceeds that of the ordinary man, and if anything were to happen to them, if only one small muscle were to be permanently injured, something very real would be gone out of the lives of a great many who had never spoken to them and never expected to do so. For it is to them that one looks, not merely for pleasure, but for comfort, for consolation, and for that elevation which, to a very large number of temperaments, only the perfect performance of fine music can give.

Mount. The *Serpolette* of the screen is to be José Collins.

THE Paris Opéra's interesting collection of souvenirs of musical celebrities is to have a noteworthy addition ere long in the form of a bronze bust of Paganini twice as large as life size. A nephew of the celebrated violin virtuoso, Baron Attila Paganini, has had it cast for the Opéra's museum.

It is to be turned over first to the French Ambassador at Rome and by him presented, on behalf of Baron Paganini, to the Paris Opéra authorities.

PUBLIC interest in orchestral music is waning, according to Sir Thomas Beecham, who bases his opinion upon his observations in England. And it is because people have heard all the symphonic masterpieces so often they almost know them backwards. In the last seven or eight years, says Sir Thomas, there has been practically no orchestral music of any consequence produced by the composers of Europe. Consequently, "people are turning to opera and forsaking concerts."

It seems that the Hallé concerts in Manchester and elsewhere resulted last season in a deficit of \$2,750, which must be defrayed by a call upon the guarantors, and that the resourceful Sir Thomas Beecham has devised a scheme to make both ends meet next season without inflicting hardship upon the members of the orchestra. First, instead of twenty concerts, only fifteen will be given by the orchestra, but Brand Lane will engage it for his Saturday smoking concerts at the Free Trade Hall.

But the main feature is that the millionaire impresario purposes to give Manchester a couple of opera seasons during the year, for which he will engage the Hallé orchestra. With characteristic frankness he has been telling Manchester that they know practically nothing about opera in England—and this despite the long and persistent ministrations of such competent and popular-priced opera-in-the-vernacular organizations as the Carl Rosa and Moody-

Manners companies, to say nothing of the work of his own companies and the Quinlan and Harrison Frewin troupes.

"We have had now about twenty-five operas here, and there are probably about 300 worth listening to," he said, "and a good number of masterpieces of which the public here has never heard a note."

The Hallé orchestra will also be engaged, according to *London Musical News*, for a three weeks' season of Promenade Concerts, beginning on Sept. 17, as well as for opera and concert performances at Birmingham, the net result of all these changes being that the players may count upon full employment for thirty-two weeks from the middle of September to the end of April, instead of only twenty weeks, as in former years. An interesting fact is that, with the exception of the fifteen concerts of the Hallé Concerts Society, all the arrangements will be carried out at the risk of Sir Thomas Beecham himself.

THE Cherniavsky Trio is once more in Australia, giving a series of concerts there. The three talented brothers who constitute the trio are members of a family of eleven. One brother is in Sydney and he goes by the name of Czerny. When asked recently why this was so, Jan Cherniavsky, the pianist of the trio, replied that the Sydney brother was not really "one of the firm."

"You see, he is studying to be a conductor and, of course, we are not an orchestra."

But the pedagogical associations connected with the name of Czerny would be so much of a hoodoo to most people that they would hesitate a long time before adopting the name for a professional career.

KNOWN in California for the series of lecture-recitals he gave there last year elucidating operas, Sydney F. Hoben, the Australian pianist and critic, recently completed a similar series of opera "interpretations" in Honolulu. All his entertainments in Hawaii were given at the homes of wealthy patrons, and the four operas he used as his subjects were Mascagni's "Iris," Massenet's "Thaïs" and "Le Jongleur de Notre Dame" and Montemezzi's "L'Amore dei tre Re."

The Australian is to return to California next season. J. L. H.

IN REPLY TO MANY
ENQUIRIES M. H. HANSON
BEGS TO ANNOUNCE

that the Russian Composer

LEO
ORNSTEIN'S

programs for the new season
will be published next week

And that Mr. Ornstein
will not be available
in the East
before December.

He will concertize in
California

from the middle of October
until the end of November

The Season's First New
York Recital has been
fixed for January 15th,
1918, at Aeolian Hall.

All particulars as to Dates, Fees, Etc

From M. H. HANSON
437 5th Avenue, New York City

KNABE PIANO

ELIZABETH
DICKSON
Contralto

Miss Dickson sang with much feeling and authority. Her songs ran one into the other with natural grace and not unlike a masterly modulation. Her conception of "L'Angelus" was an achievement.—*Scranton Times*.

Exclusive Management:
DAVID DUBINSKY
1925 Chestnut Street
Philadelphia, Pa.

HEARERS SURRENDER TO PRIVATE GRAINGER

With His Comrades, Bandsman-Pianist Gives Remarkable Concert in New York

A different-looking Grainger trod the platform of Æolian Hall last Thursday evening—debonair and lighthearted as of old, to be sure, but clad in khaki and minus a deal of his blond locks. Grainger is—as who doesn't know by this time?—a saxophonist in the Fifteenth Band, Coast Artillery Corps, U. S. Army. This organization, which is led by Rocco Resta, gave a concert for the benefit of the Fort Hamilton Auxiliary, American Red Cross, and the noted Australian composer-pianist, occupied—fittingly—the place of honor.

When Grainger, trig and alert-looking, took his chair in the band for the opening number—Halvorsen's "Entry of the Boyards"—a storm of applause broke. But the ovation, hearty as it was, seemed insignificant compared with the furor which followed the blond bandsman's dazzling performance of Liszt's "Hungarian Fantasy," the score arranged for military band by Director Resta. Grainger played the glittering work with all of his wonted verve, breathless enthusiasm, rhythmic clarity. Mr. Resta provided a strikingly fine accompaniment.

A march and war song, "Let's Lend a Hand to Uncle Sam," composed by Mr. Resta, gained warm approbation and had to be repeated. A group of soldiers lined in back of the band sang the chorus. Then Grainger appeared alone, playing Chopin's A Flat Polonaise. He gave a virile reading of the heroic work and responded to the applause with a nocturne by the same composer. The audience was insatiable, however, and

the pianist-composer had to add one of his own works as a second extra. Another of his own compositions was heard as encore following the Liszt music, earlier in the evening.

Tschaikowsky's "1812" opened the second part of the program. The old battle-horse is deafening even in its original version; played by military band with the gigantic brass battery launching its mightiest attacks, it was well nigh ear-splitting. But, say what you will, it was a thrilling performance. Director Resta and his musicians managed the difficult score with abounding assurance and enthusiasm, earning hearty plaudits.

Percy Grainger's own "Colonial Song" and "Gumsuckers' March" created a tempest of applause. Only the repetition of the march—a supremely clever and effective bit of writing—sufficed to quell the tumult. In the "Colonial Song" incidental solos were played by Anton Vlcek, alto saxophone; William Leonard, tenor saxophone; William Bruederly, cornet, and Francisco D'Alo, euphonium. Ponchielli's "Dance of the Hours," followed by the "Star-Spangled Banner," concluded the entertainment. Gerda Bosley, soprano, was scheduled to give solos, but was prevented by illness from appearing.

A large audience, containing many officers and privates, gave frequent testimony that the concert had evoked genuine delight. B. R.

Florence Austin to Begin Long Tour Early in October

Florence Austin, the American violinist, is at Medfield, Mass., for a month's study with Charles Martin Loeffler before beginning her tour on Oct. 1. Miss Austin and her colleagues are beginning their concert appearances earlier than usual this season. The tour is exceedingly extensive, ending July 1, 1918.

Strand Symphony Concerts to Begin Sept. 10

Manager Edel of the Strand Theater of New York stated this week that the symphony concerts, previously announced to be inaugurated Sept. 16 would begin Monday afternoon, Sept. 10, and continue thereafter every week day. Adriano Ariani, the well-known Italian composer and conductor, will direct these concerts.

BELGIAN RED CROSS CONCERTS IN CANADA

Auguste Bouilliez Arranges Series in Which He Will Appear with Other Noted Artists

Auguste Bouilliez, the Belgian baritone of the Boston Grand Opera Company, has completed arrangements for several concerts in important cities in Canada for the benefit of the Belgian Red Cross. These will take place during September and October. The mayors of Toronto, Montreal, Quebec, Ottawa and other cities have indicated that the undertaking will have their hearty support.

In addition to Mr. Bouilliez, the artists who will appear include Mme. Hortense Dorvate, dramatic soprano, formerly of

the Royal Opera Monnaie, Brussels; Maurice Dambois, cellist, and Edouard Deru, violinist, formerly instructor to the children of the King of Belgium and choirmaster at the Palais Royal. The list will also include Marcel Charlier as the pianist. Mr. Charlier is one of the conductors of the Chicago Opera Company.

In arranging for the concerts, Mr. Bouilliez has had the assistance of G. G. Goor, the Belgian Consul General at Ottawa.

Mr. Bouilliez has seen active service in the Belgian army and was slightly wounded during the retreat from Ostend to Dunkirk early in the war. His son, Marcel, who is only sixteen years old, is a volunteer member of Division 19, Twenty-second Artillery Battery in the Belgian army.

Mr. Bouilliez has in mind the arrangement of several Red Cross benefit concerts in the United States in the early fall, previous to his departure for the tour of the Boston Opera Company.



ETHEL HARRINGTON SOPRANO

SCORES HEAVILY ON 20
WEEKS' REDPATH CHAUTAU-
QUA TOUR AS SOLOIST WITH
CREATORE'S BAND

A FEW PRESS COMMENTS

"The soloist of the evening was Miss Ethel Harrington, who created a great impression and whose numbers were immensely enjoyed, the talented and gifted singer receiving an appreciation that was none too great and sincere for the wonderful interpretation of her selection. An opera singer of fame and renown in this country and abroad, Miss Harrington gave a musical treat that won hundreds of new friends for this wonderful soprano."—*The Florida Times-Union, Jacksonville, April 20, 1917.*

"Miss Ethel Harrington, soprano, made the greatest hit of the evening and was recalled three times, although she waited out a number of insistent calls each time. Her girlish costume and limpid voice, as well as the charming beauty of her selections, went a long way toward making her an individual success."—*Wilmington, N. C., Morning Star, May 3, 1917.*

"Miss Ethel Harrington, the prima donna of the company, would have easily scored triumphantly as a single attraction without her auspicious appearance under the sponsorship of Creatore's aggregation."—*Birmingham News, May 30, 1917.*

"Miss Ethel Harrington easily captured the audience with her rich soprano voice. She was forced to give an encore."—*Nashville Banner, June 12, 1917.*

"Miss Harrington possesses a soprano voice of wonderful richness of tone and of marvelous technique. She has a very delightful personality and a stage appearance most pleasing. Nature has endowed her with charms admirably fitting her for her career."—*Montgomery Advertiser, May 29, 1917.*

"Miss Ethel Harrington, soprano, should have been proud of her part in the affair, since she received a warm ovation for her singing of an aria from 'La Traviata.' She took three insistent calls before she responded with a pleasing encore."—*Charleston, S. C., News and Courier, April 25, 1917.*

"The audience was kept busy applauding Miss Harrington, who was in fine voice and received a notable demonstration of approval."—*Greenville, S. C., Daily News, May 18, 1917.*

Address: Care of MUSICAL AMERICA, 501 Fifth Ave., New York

GREATEST CONCERT OF THE AGE!

Madison Square Garden, September 27th
at 8 o'clock precisely

SCHUMANN-HEINK FRANCES ALDA
MISCHA ELMAN GIOVANNI MARTINELLI
PERCY GRAINGER GIUSEPPE DE LUCCA
RUSSIAN SYMPHONY ORCHESTRA
MODEST ALTSCHULER, Conductor

SPEAKERS

Hon. Jeanette Rankin will preside (only Congresswoman in the United States).

Edward Markham will read his poem, "Justice Above Charity."

Misha Appelbaum, founder and leader of the Humanitarian Cult, will speak on "Social and Military Preparedness."

SEATS FREE WITH SUBSCRIPTION TO THE
HUMANITARIAN MAGAZINE

One year's subscription, \$2.50—one sent.
Two years' subscription, \$4.50—two seats
(or one box seat).
Four years' subscription, \$9.00, four seats
(or two box seats).

Subscribers entitled first call to free tickets for eighteen Carnegie Hall concerts. Orders must be accompanied by remittance. State mailing address for magazine and tickets.

The Humanitarian Cult and Magazine
1790 Broadway, N. Y. City

Or Tyson Company Offices at
Leading Hotels.

OF MUSICAL AMERICA, 501 Fifth Avenue,
New York.

UNLESS SEATS ARE ORDERED IMMEDIATELY
ATTENDANCE WILL BE IMPOSSIBLE

"AN UNUSUAL SINGER of UNUSUAL FOLK SONGS"

ELIZABETH
GUTMAN
Soprano

Now booking for a tour of schools
and colleges for a special recital of
Russian and Yiddish Folk Songs.

Brochure of New York, Philadelphia,
Baltimore and Washington criticisms
on request.

WALTER FLOECKHER
200 Fifth Avenue, New York
or CLARA SHAFER, Tour Manager
Arlington, Md.
Stieff Piano

THE Philharmonic

Society of New York

1917—Seventy-Sixth Season—1918
Founded 1842

Josef Stransky, Conductor

Subscription Series

12 Thursday Evenings 4 Saturday Evenings
16 Friday Afternoons 12 Sunday Afternoons
at Carnegie Hall, New York

5 Sunday Afternoons

at the Brooklyn Academy of Music,
Brooklyn, N. Y.

TOURS

New England
New York State
Near South
Middle West

Prospectus on Application

FELIX F. LEIFELS, Manager
Carnegie Hall, N. Y.

BERIZA EXCELS AS 'THAIS' AT RAVINIA!

PORTRAYAL OF PART PROVES SHE IS WORTHY
SUCCESSOR OF SYBIL SANDERSON



Marguerite Beriza's "Thais" has lifted Ravinia

Park to the rank of a metropolitan playhouse. Marguerite Beriza as the courtesan of Alexandria must be enthusiastically acclaimed the worthy successor of Sybil Sanderson, who made the part her own and has never been surpassed nor equaled, except by Lina Cavalieri.

Physically, Madame Beriza need not fear comparison with Mary Garden, Maria Kousnezoff, and vocally, as well, she towers far above the aforementioned.

To employ a pardonable platitude, last night Madame Beriza was indeed a revelation.

Wondrously beautiful and graceful, she managed her warm, fresh and ringing voice with surprising skill, and shaded it with unusual artistry. Her mezza-voce was of ravishing quality, and her enunciation and diction absolutely flawless.—*Herman Devries, Chicago Evening American.*

BERIZA SCORES IN "THAIS" ROLE.

Marguerite Beriza as Thais was well worth hearing and seeing.—*Dr. Albrecht Montgelas, Chicago Examiner.*

Mme. Beriza sang Thais better than the part was sung at the Auditorium last year.—*Stanley K. Faye, Chicago Daily News.*

Address c/o MUSICAL AMERICA, 1453 Railway Exchange Bldg., Chicago

"Strengthen Critical Faculties" Is A. Y. Cornell's Advice to Students



THE A. Y. CORNELL SUMMER SCHOOL AT ROUND LAKE, N. Y., CLASS OF 1917

Roll of Students. First Row, Left to Right: Edith Frantz Mills, Contralto and Teacher, Annville, Pa.; Mary Van Valkenburg, Soprano, Troy, N. Y.; Jerre Virginia Ogden, Soprano, Muskogee, Okla.; Grace Swartz, Soprano, Albany, N. Y.; Marie Loeble, Contralto, Troy, N. Y.; Suzanne Frantz, Soprano, Lebanon, Pa.; Viola Gunzel, Soprano, Albany, N. Y.; Bertha Burbank, Soprano, Albany, N. Y.; Lillian S. Willis, Soprano, Herkimer, N. Y.; Annette Oliver, Contralto, Los Angeles, Cal.; Margaret Stuart, Soprano, Abingdon, Va. Second Row, Left to Right: Minna G. Gaudry, Contralto and Teacher, Savannah, Ga.; Grace S. Hammersly, Contralto and Teacher, North Adams, Mass.; Lilly Withrow, Soprano, Dublin, Va.; Paul Clark, Tenor, Holyoke, Mass.; Helyne E. Bean, Soprano, Knoxville, Tenn.; A. Y. Cornell; Elizabeth Wales, Soprano, Troy, N. Y.; Catharine Thompson, Soprano, Washington, D. C.; Joseph De Stefano, Tenor, Albany, N. Y.; Katharine Bean, Contralto, Knoxville, Tenn.; Vera Haas, Soprano, New York, N. Y.; Minnie G. Nickels, Contralto, Springfield, Mass. Third Row, Left to Right: Mabel S. Targett, Contralto, Cohoes, N. Y.; George L. Craig, Baritone, Holyoke, Mass.; Leona Glass, Soprano, Cohoes, N. Y.; Elizabeth Ennis, Contralto, Saratoga Springs, N. Y.; W. T. Hookey, Jr., Tenor, New York, N. Y.; Doane Merrill, Soprano and Teacher, Phoenix, Ariz.; Clarence T. Dretke, Baritone and Teacher, Navarre, Ohio; Adelaide Campbell, Contralto and Teacher, Hallins College, Va.; G. Walter Smythe, Tenor, Nutley, N. J.; Jean Sheffer, Contralto, New York, N. Y.; Ellavienne Leisk, Soprano, Albany, N. Y.; Charles H. Hart, Tenor, New York, N. Y.; William E. Strassner, Baritone and Teacher, Canton, Ohio; Marie Gayne, Soprano, Schenectady, N. Y.; Elsie Engwer, Soprano, New York, N. Y.; Thomas O'Connor, Tenor, Albany, N. Y.

AFTER completing his class at his Summer School at Round Lake, N. Y., Alfred Y. Cornell came down to New York last week for a few days to attend to several duties. The trip to New York was preceded by a motor trip from Albany to Boston, thence to Cape Cod, Newport, Providence and back to Albany. Late last week Mr. Cornell left for Guilford, Conn., where he will take a vacation.

The Round Lake class of 1917 was the

largest Mr. Cornell has ever had in his seven years at this place. Students from all over the country came for the course, the majority of them professionals, who find it advantageous to study with him in their only spare time, the summer months. The course of twenty lessons was once more remarkably successful, Mr. Cornell's plan of ten lessons on vocal technique and ten lessons in song analysis and interpretation winning hearty response from the pupils. This work made so distinct an impression on Minna G. Gaudry, a prominent Savannah teacher, that she sent the following communication to *MUSICAL AMERICA* about it. Said Miss Gaudry: "The thoughts of the students are rightly directed by the instructor, but free speech, self-expression and original views are urged and demanded. The result obtained is little short of marvelous; it is inspiring to hear those varied and concise criticisms offered, or demonstrations furnished by members of the class. There is a general plan of study, but no formal and fixed development is insisted upon. The whole idea is the strengthening of the student's critical faculties."

"When doubt arises, Mr. Cornell gives a definition or explanation of the mooted question. And he is never vague, nor does he clothe his meaning in a flow of flowery language. Rather does he incline to good, strong English, leaving no room for false conclusions. For the teacher as well as the student these lessons are an inspiration, for they jog anew the flagging energy of the tired worker. And they give one a store of material for future work."

"We had wonderful mornings of work in song analysis and interpretation," said Mr. Cornell to a *MUSICAL AMERICA* representative, "and accomplished excellent results. I hold that unless a singer is able to analyze both poem and music he does not know what a song is about. So in our class we first take the poem, then the music. We analyze the structure and psychological content of the words and the music and, examining the poem, we decide whether the composer has enhanced the meaning of the poem or vice versa. To me every great song when analyzed proves that the poem has

been made more telling by its musical setting."

Four programs were given by the students of the Cornell Summer School during the session. On July 20 a program of twenty-one numbers was heard, ranging from the old Italian Pergolesi to modern Puccini, with German *lieder* by Loewe and Schumann, American songs by Chadwick, Branscombe, Kürsteiner, Woodman, Whiting, Johns, Parker, Combs, Hammond, Speaks, MacDowell and Spross, opera arias from "Huguenots," "Samson and Delilah" and "La Favorita." Twenty-three numbers were given on July 27 and Aug. 23, covering a similar range, and on Aug. 10 the final program as given. This presented J. Roy Willis and George L. Craig in the familiar "La Forza" duet, Katharine Bean in songs by Daniels and Kramer, Lillian Shepard Willis and Clarence T. Dretke in a scene from "Pagliacci," Grace Klugman Swartz in the "Dich Theure Halle" aria and Mr. Willis in a group of songs by Branscombe, Hyde and Hammond. The second part of the

program was devoted to a performance by Miss Willis, Jean Cowles and Messrs. Willis and Dretke of Orlando Morgan's song cycle, "In Fairyland," Mr. Cornell presiding at the piano.

This last season has been a banner one for Mr. Cornell, for during it he has had no less than fifty-four pupils holding professional positions as church soloists, all of them studying with him weekly. And further, he has had three artist-pupils come before the public, three tenor—Forest Lamont, who has been engaged by Cleofonte Campanini for leading rôles with the Chicago Opera next season; Charles Troxell, who is under the management of Walter Anderson, and Charles Hart, who is under the management of Foster & David. Mr. Troxell has been engaged to sing Handel's "Messiah" in Alliance, Ohio, on Nov. 21 with Marie Kaiser, soprano, Helen Abbott, contralto, and Henry Weldon, bass. Mr. Cornell continues as conductor of the Choral Art Club of Brooklyn, which organization has made such splendid strides under his direction.

HACKETT-GRAM

NUMBER FOUR



"ARTHUR HACKETT HAS A TRUE TENOR VOICE OF UNUSUALLY AGREEABLE QUALITY; IT IS WARM, PURE, SYMPATHETIC, VIRILE. HE SANG WITH MUSICAL AND RHETORICAL UNDERSTANDING."

—Philip Hale in Boston Herald, Dec. 23, 1916.

EXCLUSIVE MANAGEMENT
W. R. MACDONALD, Inc.
MANAGERS OF ARTISTS
1451 Broadway, New York City

The David Mannes Music School

154 EAST SEVENTIETH STREET, NEW YORK

David and Clara Mannes, Directors

ERNEST BLOCH WILL TEACH AT THE SCHOOL DURING 1917-18

His symphony is one of the most important works of the modern school. I do not know any works in which a richer, more vigorous, more passionate temperament makes itself felt.—*Romain Rolland*.

A composer of no small individual imagination, resource, power and predilection.—*H. T. P., Boston Transcript*.

He has a remarkable command of orchestral technique.—*N. Y. Times*.

Mr. Bloch's talents as a successful teacher are no less marked than his genius as a creative artist—a rare combination.

Mr. Bloch will teach at the David Mannes Music School, **Composition, Orchestration and Advanced Theory**.

As the number of students who may enroll in these courses is limited, the ambitious music student who wishes to avail himself of the opportunity to study with Mr. Bloch will do well to register early.

Address Secretary, 154 East 70th Street, New York

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Bespeaks Greater Sincerity in Criticism of New Musical Products

To the Editor of MUSICAL AMERICA:

Is there not too strong a tendency today to accept everything new in music, irrespective of whether it is worth while or not?

We have been deluged of late years with the artistically novel, and, whether we have been impressed or not, we have been told to accept it or else place ourselves out of touch with contemporary movements in art. It is time, however, that we took stock of our art-products and separated the wheat from the chaff. Fortunately, the great public has never accepted the bulk of it, but there have been individuals who have and who, to strengthen their own position, have paraded themselves as prophets and in the same breath condemned their opponents as without vision.

The chief argument of these people is that all great art in the past has been misunderstood at the time of its creation. In proof of which they enjoy pointing out such examples as Beethoven, Schubert and Wagner. They seem to think that because these men were unappreciated by their generation, the many cranks, malcontents and dabblers in art of the present day must be misunderstood and but wait for the future to receive their full recognition.

Even our critics of to-day seem to be obsessed by the realization of their predecessors' errors and to prefer to "go slow" in their own judgment. But wouldn't you rather be wrong with such a man as Schumann than right with lesser men? He, you know, did not appreciate Wagner, even though he was the ablest critic of his time. Unlike the critics of our generation, however, he was not at a loss to say what he really thought. Wagner was great and in his case Schumann was wrong; but the sincerity that marked Schumann's incorrect estimate of Wagner's genius made in other cases more correct than false deductions.

Do not think that I am opposed to modern tendencies. I am not and I do believe in the genius of some, notably Stravinsky and Schönberg. But I would urge that discrimination be exerted, that this generation make more sincere an effort than it has made to recognize the genuine worth in its composers and to scurry the ungenue.

Very truly yours,

OSCAR SEAGLE.
Schroon Lake, N. Y., Aug. 28, 1917.

Tells of Camp Upton Concert

To the Editor of MUSICAL AMERICA:

I wonder if you are interested in knowing that, musically, this small part of Long Island has been busier this summer than I have ever known it. There have been many benefits for the Red Cross. The last one was most successful, and I learn that \$400 was cleared. The place was very gay and there were many naval officers to add to the brilliant scene.

Last night Andrea Sarto, John Campbell, tenor of the Marble Collegiate Church, and myself, with Evelyn Orn, the daughter of a prominent Y. M. C. A. official, drove to Camp Upton at Yaphank and gave a concert for the men of the Twenty-second Engineers who are leaving there to-day. It was a more than interesting experience—"inspiring" tells it better. I have never sung to an audience that understood and appreciated more. When, in giving an encore, I asked the boys what they wanted me to sing, I think there were at least a dozen voices which shouted "Jeanne d'Arc." As this aria was the last one I could have thought of having in the music I took with me, and as it is not, either, in the repertoire of sopranos as a usual thing, I could not do it. But I give the incident as illustrative of the sort of things the soldiers liked. Our entire program was of the best music, and never once

was any song "over the heads" of our audience.

We are to repeat the program Wednesday night, this time for a very large crowd of soldiers. Mr. Sarto sang Dix's "The Trumpeter," Korbay's "Mohac's Field" and Gounod's "Vulcan's Song," among others.

Mr. Campbell sang Speaks's "When the Boys Come Home," "Mandalay," which proved a favorite, and songs by Leoni and John Barnes Wells. We did the Trio from "Attila" and Mr. Sarto and I sang Hildach's "Passage Bird's Farewell" and Scotch songs and English songs by Mrs. Beach, Homer, Denza and Woodman. Miss Orn played pieces by MacDowell. Our accompaniments were admirably played by Mrs. Amelia Gray-Clarke, accompanist to the Chaminade Club of Brooklyn.

This may not be of much interest to you who have so much of more vital things to impart, but I have liked telling you about it.

With all best wishes,

Sincerely,

(Mrs.) HARRIET C. YOUNG.
Westmeadow, Stony Brook, L. I.,
Aug. 29, 1917.

Singing to the "American Eagles"

To the Editor of MUSICAL AMERICA:

Last week I made a tournee of the military camps and sang before thousands of the brave and true. Yes, and I was brave enough to sing in a nest of "American Eagles" at the Mineola Aviation Camp. As I stood there singing, looking into the faces of these keen-eyed, alert, fine specimens of American manhood, the thought came to me: These are the veritable American Eagles; these fellows in the full bloom of manhood, with everything to live for, willing to sacrifice their future, everything, to bring down the enemy.

There are songs for the army, songs for the navy, now why not a song for the "American Eagles of the world war"?

At Fort Hancock I met several French artillerymen who are over here on special commissions, and when I sang the "Marseillaise" they saluted and came and stood with me and sang with me. The salvos from their American comrades unmistakably bespoke the union that exists between them. At the National League for Woman's Service in Madison Avenue I sang French songs for the Frenchmen who gather there weekly. I overheard one trying to sing "It's a Long Way to Tipperary," and all I could understand was "Good-bye, Blister Square," which he thought was all right, judging from the expression on his face. Which all goes to show how feeble most words are.

AUGETTE FORÊT.

New York, Aug. 28, 1917.

Resents Dr. Muck's Opinion of Us

To the Editor of MUSICAL AMERICA:

Your paper of Aug. 18 was so good I wish to tell you so! I have been one of the pianistic climbers or listeners, watchers, for fifty years and changes have been breathless. Dr. Muck says repeatedly that we were barbarians twenty years ago, but as he calls us "swine" now, his judgment is rather biased by present conditions and hardly to be valued. There never were any "good old times." We ought to enjoy to-day with an aspiring and confident eye for the morrow.

Mr. Longy (oboe of the Boston Symphony) for two years has worked over youthful material in the Boston MacDowell Club and has brought its orchestra—largely composed of young women

—into a surprisingly good condition. It was a rare pleasure to listen to it last spring. They did not play like machine pulled dummies, bored to death with "American stupidity," but gave us bright, virile music with a punch and go to it. They were eager about it, too. I am glad you gave Boston critics that rub. We have had altogether too much conceit in our musical market. There was a "set" about two or three decades ago that set a pernicious example of snobbery which has not yet wholly died out. A rub once in a while won't hurt us, for swollen heads need knocking occasionally. But American people do not like being called "swine," for it is not true, and they have a chance to retaliate where it may be altogether too true.

Yours truly,

F. G.

Canton, Mass., Aug. 20, 1917.

Nude Dancing in Its Moral Aspects

To the Editor of MUSICAL AMERICA:

One cannot help being amused at the frequent references to the immorality (or morality) of nude dancing. In the Open Forum of MUSICAL AMERICA's issue of Sept. 1 Madeleine Grey strives to convince the world of the beauty of "God's supreme creation," to wit, the nude body. Especially the statement of Miss Rasch that "any approach to nudity is most disgusting to her" (Miss Rasch) seems to have aroused Miss Grey's ire.

We can agree with Miss Grey only conditionally, i. e., to the extent of admitting that once upon a time the human body undoubtedly represented "God's supreme creation." We fully admit that herein the Almighty had excelled. But, unfortunately, in the course of time there cropped up certain styles and fashions, certain customs, all of which proved so markedly detrimental to the contours of the female physique that to-day the average undraped female body has become an aesthetic anomaly, to put it mildly. Just ask the sculptors what they think of the average woman's bare foot from an artistic point of view. Not to be considered!

It seems fairly safe, therefore, to argue that, in nine cases out of ten, the objection to nude dancing—where it exists—is dictated not so much by any immorality such an act might imply to the narrow-minded Puritan, as by its disillusioning effects on our aesthetic senses, the nude body of most dancers leaving much to be desired from an aesthetic point of view. Yes, if only those anatomically qualified to expose their really shapely limbs and bodies took it upon themselves to propagate the art of nude dancing, on lines that were truly artistic, aesthetic as well as artistic enjoyment might be derived. As it is, the effective draping of the glaring realism so often encountered seems, after all, the surest means to stimulate our imagination and to give us the desired illusion.

Very truly yours,

O. P. JACOB.

New York City, Sept. 2, 1917.

Objects of the New Singing Society

To the Editor of MUSICAL AMERICA:

In behalf of the committee of the New Singing Society, of its members and of myself, I am writing you to extend our thanks for the article which appeared in MUSICAL AMERICA in the issue of Aug. 25 concerning the New Singing Society.

Music of the people, by the people and for the people is a beautiful idea and we indorse it wholeheartedly. What remains now to be seen is how it will be handled by all those who advocate it, in order to have it established permanently

and on sound foundations. Emerson says: "There is always a best way of doing everything, if it be only to boil an egg."

The New Singing Society was established about a year and a half ago thanks to the good will of a group of public-spirited American women, who were kind enough to give a sympathetic hearing to our appeal. The society is an entirely free institution, inviting to its meetings every man and woman who wants to acquire a sound knowledge of music and who wishes to experience the benefit to be derived from singing with others. One of the chief aims is to spread a knowledge of music among those who have never had an opportunity to learn. We earnestly desire to make the society as widely known as possible, so that everybody will be enabled to avail himself of the unusual opportunity afforded.

In these times of stress, when the war is creating so much unrest, nothing better can be offered to the people than to bring them in closer touch with a true understanding of music and the happiness and the comfort that can be derived by its practice.

Yours very truly,

L. CAMILIERI.

New York, Aug. 27, 1917.

Wants to Lead Soldiers in Song

To the Editor of MUSICAL AMERICA:

I have been watching with considerable interest your articles about Mr. O'Hara and his work, and now that there is a call for singing leaders will offer my services if they are needed.

I am singing a full recital every night in Chautauqua and Aug. 17 will see the close of the season. I will have sung 1250 songs in sixty days, which should speak for my vitality. I am twenty-six years old, six feet tall, have a tenor voice and am crazy either to sing to the soldiers or lead them in their singing.

As yet I am not on the "musical map," but I'm on my way, believe me.

May I hear from you?

Very truly yours,

ARTHUR F. HADLEY.

3410 Nebraska Street,
Sioux City, Iowa, Aug. 11, 1917.

Wants List of Club Presidents

To the Editor of MUSICAL AMERICA:

Can you tell me if there is a musical directory published in the Middle States telling the addresses of all the presidents of clubs. I have in my possession a list, but find that it is not complete. If there is such a book will you kindly advise me where I can obtain one?


Yours very sincerely,

MRS. RANDOLPH HULL.

Toledo, Ohio, Aug. 30, 1917.

[If you will write to Mrs. David Allen Campbell, editor of the official magazine of the National Federation of Musical Clubs, 616 South Michigan Avenue, Chicago, she will give you the information you desire.—Editor of MUSICAL AMERICA.]

KAUFMANN



Vocal Studios (The Lehmann Method)
Minna Kaufmann, Soprano
Address: Carnegie Hall (will resume teaching Oct. 1.) Personal Rep.,
Emma L. Trapper, 105 W. 40th St., N. Y.



MYRTLE MOSES

MEZZO-SOPRANO

Dayton (Ohio) Journal

She possesses a dramatic power of expression that is enviable, and she colors her singing with her own charming personality and sincerity.

Management VERA BRADY SHIPMAN, 850 McClurg Bldg., Chicago
Personal Representative, S. G. ALSCHULER, 64 W. Randolph St., Chicago

Mme. Guilbert Prepares Programs In Ideal Surroundings



Mme. Yvette Guilbert at Her Summer Home in Interlaken, N. J.

THE famous French artist, Mme. Yvette Guilbert, has been spending the summer this year at Interlaken, N. J., where she is occupying the Windermere Cottage. There she has been resting and also working on additions to her réper-

toire for next season, when she makes another tour of this country. In the above picture there are shown with Mme. Guilbert, three of her pupils, Virginia Pope of Chicago, Elizabeth Moffat of Denver and Myra Wilcoxson of Dixon, Ill.

TEACHERS PREPARING FOR NEW ORLEANS CONVENTION

Prominent Pedagogues Appointed on New Committees—Working on American Music Program

Preparations for the next annual meeting of the Music Teachers' National Association have been going on steadily during the warm weather. The meeting is to be held at New Orleans, Dec. 27-29 next, and the acceptance of the invitation to visit this city, the first trip of the association so far South, seems to be meeting with general approval. President J. Lawrence Erb of the University of Illinois has in motion a number of plans leading to greater efficiency and wider scope of the M. T. N. A. One of these is the enlistment of the State Music Teachers' organizations and the National Association for closer co-operation. Another is a revised schedule for the annual meeting.

The United States Bureau of Education has adopted a plan prepared by the M. T. N. A. Committee on the History of Music and Libraries, and has undertaken a complete survey of the music departments of the public libraries in this country. This is the first step in the plan of this committee to make a definite survey of the musical material with which it is concerned.

The Committee on Standardization, of which Charles H. Farnsworth of Columbia is chairman, has been active in the promotion of a plan which may soon be made public, and will be of the greatest interest to every music teacher, it is said. Karl W. Gehrken of Oberlin will have charge of the Public School Music Committee's representation at the New Orleans meeting. A new committee is that on Organ and Choral Music, of which the chairman is Dean Peter Christian Lutkin of Northwestern University, and the other members are George C. Gow of Vassar, Hamilton C. Macdougall of Wellesley and Charles N. Boyd of the

Western Theological Seminary, Pittsburgh. The committee on American Music, headed by Francis L. York of Detroit, is preparing a special session, which may take the form of a program of novelties.

GULMANT SCHOOL PLANS

Dr. Carl and His Assistants Preparing for a Record Season

William C. Carl, who is spending the summer in the mountains, is preparing elaborate plans for the coming season and will return to New York the last of September. The new catalogue of the Guilmant Organ School has been issued and gives a detailed account of the work for the year. A plan has been prepared whereby the students will know at the beginning of the season what is required for each week of the season.

Clement R. Gale will this winter devote his time to counterpoint, fugue and composition. Warren R. Hedden will instruct in harmony and keyboard work and Willard Irving Nevins will assist Dr. Carl in all departments. The demand for a knowledge of the subject of improvisation will be recognized by a course of special work by Frederick W. Schlieder.

The enrollment for the year is very large and shows a growing demand from all parts of the country for work at this institution. The free scholarships of the school will be contested for the early part of October. The school reopens Oct. 9.

Mme. Barrientos in Spain After Her South American Season

Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, has completed her season in South America at the Teatro Colon and other opera houses. She is now in her native Spain with her mother and son, Georges, and will remain there until she returns to the United States for her concert tour and season at the Metropolitan Opera House.

ALBERT STOESSEL TO BE ST. LOUIS CONCERTMASTER

Violinist Will Leave Boston This Autumn to Join Symphony Orchestra of His Native City

BOSTON, Aug. 27.—Albert Stoessel, the young Boston violinist, has been appointed to the post of concertmaster with the St. Louis Symphony Orchestra and will transfer his residence from this city to that early this fall. He is a native of St. Louis, and it was there that he received much of his early musical education; accordingly, his choice, not only from his superior musicianship, but from other standpoints, is a most happy one. Mr. Stoessel has appeared in St. Louis several times during the last two seasons, both in recital and as assisting soloist to the orchestra.

Mr. and Mrs. Stoessel and the former's sister, Edna, have been spending the summer in Estes Park, Col. Mr. Stoessel has not been idle musically, however, as he has been preparing his next season's repertoire and has done a good bit of composing.

W. H. L.

Many Ann Arbor Music Students Enlist in Country's Service

ANN ARBOR, MICH., Aug. 30.—A number of the students at the University School of Music are doing their share to help the nation. Chase B. Sikes and Lee N. Parker are members of the American Ambulance Corps; Frank W. Grover has been appointed ensign in the navy; H. F. Gaylord, a former student, has been admitted to the Officers' Training Camp at Fort Sheridan; R. K. Biggs, a former student, is in training at Plattsburg, while many others are members of various military units.

Changes in the Faculty of Wesleyan College (W. Va.) Conservatory

BUCKHANNON, W. VA., Sept. 2.—The faculty of Wesleyan College Conservatory, George S. Bohanan, director, will be as follows this coming season: The

voice department will be headed by Mme. Louise K. Novelli, who has studied with Marchesi, Randegger and Lamperti. The violin department will be headed by Charles R. Spaulding, a graduate of Ithaca Conservatory of Music. Mr. Spaulding will also take charge of the orchestra and band. Irene Bohanan, a graduate of Virginia Intermont College, Bristol, Va., will be first assistant in piano and will also have charge of the normal music work. A new pipe organ is being installed. The studios are being enlarged and refinished for the opening of the fall semester.

PITTSBURGH "SINGS"

Community Music a Big Feature of Concerts in the Parks

PITTSBURGH, Sept. 3.—Community singing is a big feature of the park concerts that are being given here under the auspices of the city of Pittsburgh and paid for out of a \$10,000 appropriation. At the Sunday night concert in Schenley Park, Burton H. Mustin was the director of this part of the program, thousands participating in the entertainment, with Stephen C. Foster melodies and national anthems predominating. Foster music is popular in Pittsburgh, as it is elsewhere, but particularly in this city from the fact that he was born here.

Nirella's Band was the musical attraction and, as this is one of the city's most popular organizations and Schenley Park is the largest of the city parks, the crowd was unusually large. "Danny" Nirella conducted. His program on this particular occasion included Verdi's overture, "Sicilian Vespers," Herbert gems from "Babes in Toyland," the Delibes ballet "Sylvia," Mascagni's "Danza Esotica," dramatic moments from Leoncavallo's "Pagliacci," Verdi's overture, "La Forza del Destino," excerpts from Herbert's "The Rose of Algeria," Ippolitoff's suite, "Caucasian Sketches," Fantasy from "Das Rheingold" and excerpts from Puccini's "Tosca."

E. C. S.

LEOPOLD GODOWSKY

WORLD FAMED PIANIST

SEASON 1917-18

KNABE PIANO USED

Haensel & Jones :: Aeolian Hall, New York

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Farnsworth Wright,
Correspondent

PHILADELPHIA OFFICE:
M. B. SWAAB, Manager
Fuller Building, 10 So. 18th St.
Telephone: Locust 358
H. T. Craven
c-o Philadelphia "Evening
Ledger", Correspondent

HAVANA, CUBA
E. F. O'Brien, Malecon y Blanco

BOSTON OFFICE:
Wendell H. Luce, Manager
Room 1011, 120 Boylston Street
Telephone 570 Beach
Henry L. Gideon,
218 Tremont St., Correspondent

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse,
of the Cincinnati "Times Star"
1542 St. Leger Place
SAN FRANCISCO:
Thomas Nunan
San Francisco "Examiner"

EUROPEAN OFFICES

PARIS LONDON
Mrs. Leonora Raines Helen Thimm
27 Avenue Henri Martin 12 Nottingham Pl., London, W.
ROME
Alfredo Casella, 13 Via Basilicata, Rome, Italy
(For complete list of correspondents see page 35)

MILTON WEIL - - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES

(Including Postage)

For the United States, per annum.....\$3.00
For Canada.....4.00
For all other foreign countries.....5.00

New York, September 8, 1917

CONSIDER ARTHUR SHATTUCK

There are patriots and patriots; artists and artists; men and men. Consider Arthur Shattuck—young, gifted, wealthy, and—an American. He discerned how he might serve humanity and country; modestly, without megaphonic advance utterances, his service was rendered. And the country, casually perusing its favorite news mediums, read in a sort of daze that a pianist had turned over his entire private income to war relief, that the sum came to something more than \$60,000 annually, that the donor was a fellow American, Arthur Shattuck, by name.

Done like a man—and an American! How truly noble the act was is made clear by the underlying facts. Physically, Arthur Shattuck is disqualified to serve in the field. His yacht has long been at his country's disposal. There was still his fortune, a princely one; he gave it. Can a man do more? He can, it seems. For we learn that Mr. Shattuck will enter service in France as an interpreter immediately the concert season closes next spring.

To withhold nothing, to give gladly, joy in sacrifice: of such stuff is patriotism made. All honor to Arthur Shattuck. In thus serving mankind and country he has signally served American art. And he has set American artists a superb example.

CAMP UPTON MUSIC

The appeal of Major-General J. Franklin Bell to the citizens of New York, published in last week's issue of MUSICAL AMERICA, should meet with a ready response from every musician and music student of New York City. It is vitally important that auditoriums be erected at Camp Upton to house the thousands of men who will gather for mass singing under Harry Barnhart's leadership. Major-General Bell's appeal is not one directed to men and women of affluence. He wishes every citizen of New York to have a part in making camp life better for "our boys." He wishes you and me to feel that our dollars have gone into building the great stadium, where our men will meet to be cheered and inspired by the mighty, revitalizing influence of song. In the words of General Bell, "Nothing will so aid in unifying the soldiers in mind and spirit as their frequent singing together in large groups."

Musicians, more than any other persons, realize the vital truth contained in these words. New York musicians, musical clubs and students at the various schools have here a clearly defined field of service. Major-General Bell has supplied a definite answer to the frequently heard query: "What can I do to help?" The need has been outlined and also the manner by

which it can be met. Will YOU do your share with a personal contribution to the "Camp Upton Army Recreation Fund"?

WHEN ARE AMERICANS TO HAVE THE FLOOR?

When, years ago, the United States had succeeded in firmly establishing herself economically, she took a deep breath, began to look around and to improve herself also socially and, ultimately, artistically. Of course, initially, such attempts to realize her artistic aspirations resembled very much the first steps of a toddling infant. But, like an infant, she grew—developed to puberty and finally into maturity. Quite naturally, her first artistic ventures were not possible without the enlistment of foreign aid, trained through generations in artistic manifestations of every description. And so, again, very naturally, such foreign assistance and guidance tacitly assumed dominance over America's musical activity.

It was the concert field that first showed signs of emancipation from this foreign domination, and this development became, in fact, a comparatively simple matter, dependent as it was on the musical attainments of individual Americans returned from study and training abroad. Americans became active in the concert field in ever-increasing numbers, and to-day one can scarcely speak of foreign dominance in our concert world. This is as it should be, of course, though, in parenthesis, it is to be hoped sincerely that we shall never become so narrow-minded, as, under the cloak of patriotism, to deny foreign conductors and individual artists of real merit a hearty welcome in our midst!

Vitally different, however, is the case of grand opera. Here matters of management seem to have remained, in general, a foreign monopoly. With fluctuating success, the direction of grand opera has passed back and forth among the Germans, the Italians and the French. So it would seem that the time has come to justify the question: *When shall Americans have the floor?* And with the question the answer seems to be born: *As soon as Americans can be induced to occupy themselves with the management of grand opera and all its accessories.*

But as long as grand opera undertakings throughout the country are dependent upon the magnanimity of private enterprise; as long as we have not operative institutions which, like municipal opera, belong to the people, opera in which prospective American managers might acquire the necessary experience, and as long as the war prevents Americans from possibly seeking that experience in Europe—just so long will it be difficult for Americans to take over the management of grand opera. We are far from being unappreciative of all that we owe to foreign influence in our musical uplift in general and our operative management in particular. But we feel that the time has come for us to take a hand in the game ourselves.

IMPROVING WAR BANDS FOR PEACE TIMES

About every brass band harbored in New York City passed under MUSICAL AMERICA'S windows on Thursday, Aug. 30, the day of the off-to-France parade. And just about the time we had come to the conclusion that our country was in a rather poor way for military music we heard the Fifteenth Coast Artillery Band in Æolian Hall—"Percy Grainger's band," we call it, although its capable leader is Rocco Resta.

A brass band is a fresh-air animal; it thrives on great, open expanses, it resents the thought of confinement; but never mind these details. This particular band is far from perfection, but, beneath its brassy lungs is a heart, the will, sincerity and ideal of musicianship!

Why cannot all our military bands be inspired by similar ideals? We shall forgive the slips for the present if only the will be present. Why cannot we lay the cornerstone now for musicianship in our army bands, remembering that we shall create a place for every organization in the parks and community centers of our large and small cities when the happy day of peace is again with us?

THE TIME TO "GET INTO STEP"

Quite as important for the people who stay at home as for those who are called overseas is the matter of community singing. If you live in New York and if you have never experienced the inspiration that comes from singing in unison with others, try attending the next rehearsal of the New York Community Chorus. They need your voice and you need the joy, perhaps the comfort, which may be found in group singing. Go to the rehearsal at the great hall of City College Stadium on Tuesday evening and add your voice to the thousands that will be heard next week in the second annual Song and Light Festival. It's a great time for "keeping step" and you will find it worth while this year to get into the step and into the spirit of community singing.

PERSONALITIES



John McCormack His Own Chauffeur

Just before he left New York the other day to sing before 8000 persons at Ocean Grove, N. J., John McCormack was photographed by a friend. The picture shows him as his own chauffeur, a rôle which the tenor enjoys with characteristic enthusiasm. Mr. McCormack entertained Fritz Kreisler, who appeared with him at the Ocean Grove concert, at his summer home in Connecticut, immediately after the memorable recital.

Ziegler—Mme. Anna E. Ziegler is spending her vacation at Asbury Park, N. J., accompanied by her husband, her youngest son, and several favorite pupils. The party motored from New York recently, and expects to extend the tour to Camden, to visit Mr. Pasternack and the Victor plant.

Rothwell—Walter Henry Rothwell, the well-known conductor, has found time this summer, in intervals between swimming, automobiling and class instruction in composition and conducting, to complete a number of new compositions which are to be given their initial hearings early in the season.

Altschuler—Modest Altschuler, conductor of the Russian Symphony Orchestra, has returned to New York after spending the summer at Belmar, N. J. Mr. Altschuler and his orchestra will make their first appearance for the season at the Humanitarian Cult concert in Madison Square Garden, New York, on Sept. 27.

Morrissey—Marie Morrissey, New York contralto, is a restless traveler. When on tour she spends most of her time doing attractive bits of embroidering. If she is traveling with another woman artist, her time is spent in designing and embroidering on bits of finery that are dear to the heart of the female sex, presenting her companion with the finished article.

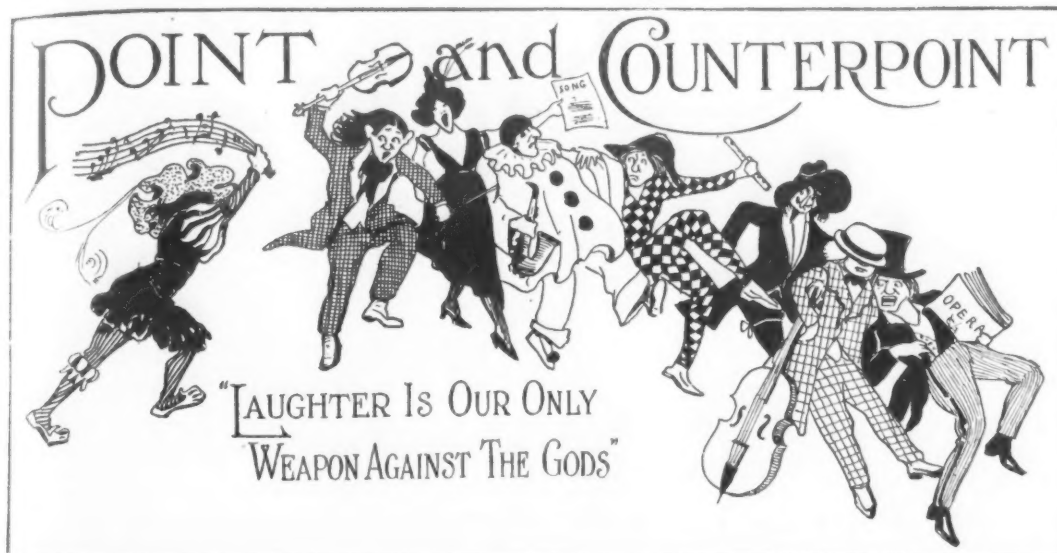
Werrenrath—A well-known Broadway producer is trying to induce Reinald Werrenrath to sing in a new musical comedy which opens early in September in an uptown theater. Mr. Werrenrath refuses to discuss the matter. "Have you nothing to announce?" he was asked. "Yes," answered the baritone, "I expect to give three New York recitals at Æolian Hall."

Thalberg—Marcian Thalberg's appointment in Batesville, Ark., is to be that of a visiting director and will not interfere with the continuation of his classes at the Cincinnati Conservatory of Music, of which he has been a member of the artist-faculty for several years, according to a telegram received by MUSICAL AMERICA from Bertha Baur, director of the conservatory. Mr. Thalberg resumed his activities at the Cincinnati institution on Sept. 1 with a record-breaking enrollment.

Ganz—Rudolph Ganz has been engaged during spare moments this summer in completing several compositions, among them a French song "Pensée," written expressly for Mme. Galli-Curci, and two piano pieces, one for the left hand and the other for the right hand. These three will soon be published. Three other songs by Ganz which have just been published are "The Angel's Stopping," dedicated to Alice Nielsen; "Cradle Song," dedicated to Paul Draper, and "Woman's Last Word."

Gibson—Dora Gibson, the English soprano, who has been spending the summer at Swampscott, Mass., took the leading part in a concert given under the auspices of the Standish Guard, a local volunteer organization, at the Plymouth Country Club on Aug. 26. Miss Gibson sang an aria from "Madama Butterfly" and groups of songs by Easthope Martin and Landon Ronald. Her accompanist was Richard T. Percy, the New York organist, and in the Ronald "Down in the Forest" a violin obbligato was furnished by Jacques Hoffmann.

Tréville—Taking a hint from Kenneth S. Clark's article, "What's What in Camp Music," in the last issue of MUSICAL AMERICA, Yvonne de Tréville is to give a program of songs for the Aviation Corps at Mineola, L. I., this week that will not be "too stiff for the soldiers." It includes numbers by Massenet, MacDowell, Auber, Liddle, and Cadman. As an active member of the National Patriotic Song Committee, however, the soprano will also include two patriotic songs which will be left to the choice of the men.



Our Lang-Widge

THE embryo officers at Plattsburg are taking vocal lessons, but without the aid of Concone studies. The object is to give them raucous, wear-proof, commanding voices, organs that will enable them to shout out orders while they are leading their men past the Fifth Avenue grandstands and through the first line trenches. Special attention is given to clear diction. "Baah Ouch!" as everybody knows, is military English for "Forward March!" "Gah, Yowo Bow-Gotch!" means "Column Left!"

We have grave suspicions that the instructors are certain singers we heard last season.

* * *

Did You Ever Notice That—

When a musician begins: "Now I dislike to talk about myself, but—" you are about to witness a particularly striking exhibition of self-complacent egotism?

An artist always "accepts" an engagement, when in reality he usually pounces on it?

Adoring relatives, flattering friends, self-interested teachers and honey-tongued managers are responsible for the misery of the great army of musical misfits?

* * *

He's Nothing Compared with Some Conductors We Know

(Disguised Booty from Tit-Bits)

The director of a band was called away at the last moment, so he appointed a clarinet player, a young Irishman, to fill his place for the day. The new conductor was holding a rehearsal, when a party of young women entered the hall. "Who is the leader of this band?" asked one of the prettiest visitors.

"Shure and Oi am," answered the young leader proudly.

"Are you, really?" she asked, looking at him admiringly.

"You don't believe it? Oi'll show ye. 'Moike!' he cried, turning to the nearest player. "You're fired!"

* * *

Plotting for Peace?

F. P. A. of the New York *Tribune* says he is in accord with the views of the MUSICAL AMERICA writer who warmly approves the choice of "The Gang's All Here" as a sort of American "Tipperary." Amazing! F. P. A. not only quotes MUSICAL AMERICA correctly, but he actually agrees with us! F. P. A., where is your strong character?

* * *

Here's a Splendid Case!

Anna Case made a speech or two at military camps recently, thereby reminding us, first, that she is an American and glad of it; second, that her dad was a sturdy type of native manhood, a blacksmith; third, that she used to while away her time between study hours, lesson-giving and work by driving a hack. Our admiration, Miss Case, is growing apace.

Think of the possibilities of selecting a parent who follows the classic profession of smithy! A baseball star father is relegated to oblivion. And as for driving a hack, bless you, we'll forgive you, as long as you never drove a taxi!

* * *

Our Roll of Honor

If this were not a department exclusively devoted to brilliant satire and droll amusement, we might be tempted to call attention to the humanitarianism of one of our distinguished readers, a man who did not write blood-thirsty articles on patriotism and duty and then slip off to Washington to beg off war service.

ARTHUR SHATTUCK shamed many a wealthy artist (we admit there are

only a few) when he turned over a fortune for relief work. If we are ever on a committee to award medals to deserving musicians we shall make it our business that Arthur Shattuck gets one.

* * *

We heard a racket in the corner of our office: Bliffens was asking, "Is 'The Robert E. Lee' the 'Volga' (pronounced 'vulgar') Boat Song?"

* * *

Neglecting Gotham's Greatest Tie-Up

Traffic was paralyzed on the entire subway system of New York last week; thousands of persons braved the third rail and walked to the nearest station in the darkness. And yet we read of no prima donna quieting a panic, no artist performing epic feats of heroism. Press agents, you're asleep! Or are you merely a reformed and decadent race?

* * *

Matrimony

When a certain newly married pair, known in music argot as an artist couple, moved to their cottage in the mountains last spring they tacked a sign over the door, "Apollo's Nest." Last week we hear, the husband rubbed out the "Nest" and substituted "Arena."

* * *

Names

Here is an exact reproduction of an article which appeared in the *Asbury Park (N. J.) Morning Press* last week, describing a dinner given by Gianni Viafora and Mme. Viafora:

Mr. and Mrs. Vinfoza, who are guests at the Monterey, gave a dinner party Monday evening, many of the guests including well-known opera singers. American Beauty roses were used as the decorations, the favors consisting of corsage bouquets of the blossoms. Those entertained included Mr. and Mrs. Cleofonte Campanini, Mrs. and Mrs. Riccardo Haeion, baritone of the Chicago Opera Company; Mr. and Mrs. Giacomo Grimi, tenor singer of the Chicago Opera Company; Mr. and Mrs. Giuseppe De Luca, baritone of the Metropolitan Opera House, New York; Fernando Cazzi, tenor of the Metropolitan Opera House, New York; W. Thoiner, well-known bass singer, and Alex Lambert.

The composer had a particular grudge against Riccardo Stracciari. Maybe the printer is a rival baritone. Again, the editor may favor American opera.

* * *

Wonder if Miss Zucca Sings as Well as She Plays?

(From the New York *American*, Sept. 1.)
Dainty Mana Zucca, concert star and member of the Metropolitan Opera Company, has just written, "by request," a new war song for the boys in the field.

* * *

And B. R. hands us a Bayview (Mich.) paper, which gravely announces that:

The three days' festival of music promises to be the most presumptuous musical venture ever attempted in Northern Michigan.

* * *

A Texas composer sends us a copy of a song, "Celebrated Lizzie," inviting comment. We refrain, by a great effort of will.

* * *

"Although there are approximately 150,000 professional musicians in the United States, only fifteen are in the nine largest Federal and State penitentiaries," says the *Pacific Coast Musician*.

Being in a somewhat unreasonable mood to-day, we suggest that the fifteen jailed artists be released at once and the other 149,085 captured without further delay.

* * *

Did you ever notice that—when there's a five hour parade going on under your window, 100 nicely working brass bands and a crowd of 1,000,000 roaring out strange noises—it's no joke to conduct even a page like this one?

CANTUS FIRMUS.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS STEINWAY HALL

107-109 EAST FOURTEENTH STREET
NEW YORK

Branches in London, Hamburg and Berlin; Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Music in the Chicago Public Schools "Farce" in '82—Carl Heymann Reported Insane

MUSIC AND DRAMA, the leading periodical of its kind, of which John C. Freund was the editor, contained the following musical news in its issue of Sept. 9, 1882:

WEIMAR, Aug. 17.—The Abbe Liszt is in Weimar again for a few weeks, but he will return to Bayreuth on Aug. 24 to attend the wedding of his granddaughter, Daniella von Bülow.

CHICAGO.—Some years ago music in Chicago was very well taught, although even then the force was very small. It consisted of E. E. Whittemore and O. Blackman. . . . The soft, pleasant tone of the Boston school children I found to be wanting here. They also undertook to form the ear to the scale in a manner in which it can never be done, namely, by singing steps of the seconds only in all the earlier stages.

At present the work is in charge of Mr. Blackman only. His time in each room is about fifteen minutes a month. The actual teaching is done by the school teachers, who change work in order to allow the singing lessons to be given by the musically gifted.

In short, in my opinion, the instruction of music in the public schools of this city is a farce and a dead waste of money.

Beethoven's violin has come into the possession of an English gentleman named Kunwald.

George Werrenrath attended the Birmingham Music Festival as the guest of Gounod.

Carl Heymann, the piano virtuoso, is again insane. Perhaps no pianist has received more offers for the coming season.

Tecla Vigna has abandoned the operatic stage to accept a position at the Cincinnati College of Music.

It appears that Mapleson has failed to secure Campanini and so he will bring over Mierswinski, a Polish tenor, of whom great things are prophesied. Great things are always prophesied about tenors.

The Cecilia Club of Boston announces that it will produce Wagner's "Meister-singer" next winter.

Record Season for Pittsburgh Predicted by Prominent Local Manager

May Beegle, prominent as a local manager in Pittsburgh, came to New York recently for the purpose of completing arrangements for the coming season. Miss Beegle visited MUSICAL AMERICA and in the course of a conversation with a staff member predicted that, in her belief, the oncoming musical season will prove a record one for Pittsburgh. Among the attractions that Miss Beegle handles for Pittsburgh are the Ellis concerts and the Boston Opera Company.

Conclude Series of Musicales at Composer's Residence

TANNERSVILLE, N. Y., Aug. 27.—The final Sunday morning musicale of the season at the Onteora home of Mrs. Alfred Bishop Mason (Mary Knight Wood, the composer), was held yesterday. The artists were Mme. Phyllis White, who sang arias from "Butterfly" and "Bohème" as well as several shorter numbers, and Dr. Cornelius Rubner of Columbia University, who played three notable piano transcriptions of Wagnerian music.

Sound the Trumpet, Beat the Drum!

Mighty Army of Amateur Musicians Arising All Over the Land to "Play in the Band"—How Commercial Institutions Are Utilizing the Ability of Their Workers to Perform on Some Instrument—Business, Social and Sometimes Professional Musical Benefits That Follow

By ROBERT AGNEW MACLEAN

A FEW months ago a man went to the Hudson Terminal Building seeking employment in the Hudson Tube System, but the officials at first refused him work. However, when they learned that he was an excellent clarinet player they quickly found him a job, for that was just what they were looking for—a good clarinet player for their Employees' Band.

Ten years ago there were only about three bands of amateur musicians in New York City; now there are dozens. One of the car-conductors in the subway, who can hardly name the stations audibly, could make your ears ring with his playing on the trumpet; one of the men who clean the streets near the Battery could move you to tears with the sobbing tones of his cornet in the "Miserere"; one of the men who hand you your letters each morning spends part of his leisure beating the drum; and that dignified, quiet-looking floorwalker at Wanamaker's blows forth of an evening on the trombone, his cheeks puffed out like popovers and his arm moving the slide in and out with automatic precision. Indeed, many men who used to spend their spare time playing poker or sitting drinking in the back room of a saloon, quarreling over the best means of securing peace among nations, no longer have their leisure moments fraught with discord, but play harmoniously (?) together in bands.

There is a band of employees at the Hudson Terminal Building, at the Municipal Building, and at Wanamaker's—both in New York and Philadelphia. Nine bands, fully equipped with uniforms and instruments, now exist on the Erie Railroad between New York and Chicago, all of which were uniformed and provided with instruments by the president of the road, F. D. Underwood. Then the street-cleaners have a band, and also the Police Department, the Fire Department, the letter carriers, the Interborough employees, the employees of the General Chemical Company, of many breweries—and there are the Shriners' bands, Mecca Temple Band, J. C. Zem-Zem Band and Grotto Band.

The Amateur's Greatest Pleasure

Wherefore ariseth this mighty army of amateur musicians to make the earth reverberate with trumpet and drum? Those who enjoy hearing music doubly enjoy having some part in producing it. The greatest pleasure that amateurs can get out of music is in playing together. It takes so many hours of practice to become a good soloist that few become artists enough to please themselves or others with their individual playing, but when those who just play a little combine their efforts—under the direction of a good leader—they can produce some-

thing worth while. One of the clerks of an importing house took lessons on the saxophone from the soda-water man of Wanamaker's, but produced so little pleasure with it that his fellow boarders soon persuaded him to take up pinochle. But when the soda-water man induced him to try playing in a band his interest was renewed and now every Monday night he takes his instrument and goes to rehearsal, passing the great "movie" theater untempted by the large sign with red and yellow lights flitting 'round it which recently announced the thirty-seventh instalment of "The Pitfalls of Pearlina." Then there is the social side. Team work, on account of its sociability, is the most attractive form of activity, and, if a man's work admits of little or no social intercourse, he generally likes crowds and noise in his leisure.

These organizations rehearse once or twice a week. They give concerts at Ellis Island, Ward's Island and Blackwell's Island. Sometimes they play at the big baseball matches. Every year they have at least two big affairs of their own—an entertainment and dance in the winter and, in the summer, a picnic excursion up the Hudson. Sometimes these affairs are managed by the members of the band, sometimes by their employers. Last summer a contest was held in Indiana wherein eight of the Erie bands participated. The one from Jersey City won the first prize, \$150. The members of this band recently presented their leader with a \$100 gold watch and Mr. Underwood added a gold chain to the presentation. He said it was the first time he had seen all the high officials of the company present on one occasion. In the "Wake-up Day" parade, two of the bands so impressed the organist of a large Brooklyn church that she took pains to find out which they were—one was the "President's Band" of the Erie, the other the street-cleaners.

At a recent meeting at the Brooklyn Institute of Arts and Sciences at which Fetherston and Haven Emerson spoke on "Good Health and Clean Streets," the Band and Drum Corps of the Street Cleaning Department again displayed their musical ability. The music at Governor Whitman's inauguration was an exploit of the Police Band. The Interborough Band played back the 69th Regiment on its return from the Mexican border. Mecca Temple Band goes to the Shriners' annual convention—last year it was held in Buffalo. They take a week for the trip and at several cities on their way there and back they open the eyes—or ears—of the people with their concerts. On June 5, "Registration Day," the celebration in City Hall Park included patriotic music by the Mecca Temple Band. The programs contain such pieces as "Poet and Peasant" Overture, "Bonehead Blues," "William Tell" Overture, "Don't Take My Darling Boy Away," "Lustspiel Overture," "Thanks for the Lobster," selections from the "Bohemian" and the "Quaker" Girls, and medleys.

Trade Openings for Players

Bands have been important in small cities long before they became so popular in New York. In band magazines, advertisements from out-of-the-way places

offer any trade openings they have as an inducement to get the players needed for their bands. In the April issue of a magazine called *The Metronome* the following appeared:

"WANTED—EXPERIENCED MAN for gents' furnishing store, who is good Cornetist. Preference given if can double on Violin. Chance to make money on side. Address F. V. Craig, Box 395, Bishop, Cal."

"WANTED—BROAD SILK WEAVERS who play B-flat Cornet and Clarinet preferred. Address A. R. Morrison, Supt. Bath Silk Mills, New York."

"WANTED—TWO GOOD MEN PLAYING Clarinet or Snare Drum. Have 2 good positions, year around, for a clerk in grocery and meat market, and a blacksmith who can do a little wood work and is handy around a garage. Prefer married men who will stick. No boozers need apply. Must furnish references. Pay according to ability. C. H. Wade, North Creek, N. Y."

"WANTED—A BAND LEADER for the booming town of Carson, county seat of Grant County. Good openings for Dentist, Photographer, Gallery, Butcher, Pool Room, Barber and Carpenters. Write C. J. Enders, Carson, N. D."

The Concert in the Square

In a small town the concert in the square is a very important affair. Some farmers hitch up and drive to town with their families in squeaky wagons; others crank up their Fords and rattle in from miles away to hear a performance of "The Light Cavalry" overture. One summer years ago, at Iilon, N. Y., the home of the Remington Typewriter and Remington Arms companies, I heard a concert given by the town band. It took place on the banks of the Erie Canal in front of the one and only hotel. All the inhabitants attended, part of the crowd covering the nearest bridge beneath which at times a tugboat passed, avoiding a collision between its smokestack and the bridge by laying its smokestack quietly down on the deck with a deftness possessed by the boats that traverse that waterway. One of the pieces was a symphonic poem built on the melody of a popular song of that year called "Everybody Works but Father." The motive, with which the words were inseparably associated, was announced with the strident blasts of the trumpet and repeated in the deep organ tones of the tuba. Then the flutes reiterated in a piping treble that everybody toiled but daddy. The second part—in the minor—changed to a melancholy mood and meditated ruefully that everybody pegged away but the old man—perhaps it was the thought of mother taking in washing, also sister Anne, that was so saddening. It soon reverted to the original vigorous statement, all the instruments proclaiming triumphantly that everybody labored but pop, and ended in lively fashion. The serious atten-

tion of the audience and its earnest applause proved the instantaneous success of this masterpiece.

Often good talent is discovered among those joining these bands. Some take such interest in the music and get along so well that they become professional musicians, thus getting an opportunity of learning the profession for which they have the most aptitude and inclination. A man who was employed in a large publishing company got up a choral society in his leisure. Later he got an opportunity to lead a band—was given a three-months trial. He succeeded so well that long before the three months were up he was permanently engaged and was asked to lead another band. When the publishing company gave up his department he had to depend entirely on his bands for a livelihood, but soon he had all he could do with these. His salary from the publishing company was \$40 a week; now his income from the bands is about \$100 a week. Many of the best professionals have started their musical careers in these organizations. There is a demand for good players in theater orchestras, in the small orchestras that specialize in society functions, in those that furnish dance music, and for those that can reach the highest goal—the symphony orchestra.

Playing in these bands cures melancholia. For the men at their rehearsals "tempus fugit." A high-school teacher who teaches in night school as well as day, twice a week walks a couple of blocks to the red-brick church—which he never entered for religious purposes—to rehearse in one of these bands. He says that, being so different from anything else he does, it is the greatest relief and makes him forget his work entirely.

To show what a wise thing it is for these men to do something so different from their regular work, hear what an expert has to say on the science of resting. Dr. Ernest G. Martin, whose "fatigue laboratory" at Harvard attracted wide interest, summarizes his findings on how to rest as follows:

"To a man who would have the highest efficiency, few things are more vital than the kind of recreation he takes. We may be active and still be resting, providing that the parts of us which are active are not those that we use in regular work. The clue to proper rest is diversion."

"Let whatever you do out of your working hours be something as absolutely opposed to your ordinary routine as you can conveniently make it. Rest, at its best, is unfretted, unhurried, occupation of mind and body, in pastimes remote from workaday life."

ALBERT RIEMENSCHNEIDER

Concert Organist

FOR ORGAN RECITALS

Address, BEREA, OHIO

Director of Baldwin Wallace Conservatory of Music, Berea, Ohio.

Director and Organist Euclid Avenue Baptist Church, Cleveland, Ohio.



AMERICAN CONCERT TOUR OF

DeHARRACK AND MAXWELL

Serbian Court Pianist

Personal: DeHarrack, Metropolitan Bldg. Cleveland

America's Noted Baritone

Management Office
B. S. Driggs, Hip. Annex Bldg., 765, Cleveland

Schumann-Heink

Mgt. Wolfsohn Bureau
1 W. 34th St., New York

STEINWAY PIANO USED

SEASON 1917-1918 NOW BOOKING

BEATRICE MAC CUE CONTRALTO

CONCERT—ORATORIO—RECITAL

ADDRESS: 206 W. 95th St., NEW YORK. (RIVER 6180)

GAMBLE CONCERT CO.

Davis Theatre Bldg.
534 Smithfield St.
PITTSBURGH, PA.

RUSSIAN SYMPHONY ORCHESTRA

"AMERICA'S FAVORITE ORCHESTRA"
15th ANNIVERSARY SEASON, 1917-18
NOW BOOKING
Direction: JOHN W. FROTHINGHAM, Inc.
Aeolian Hall, New York
The Steiff Piano is the Official Piano of the Russian Symphony Orchestra

FROM THE RUDIMENTS OF TONIC PACING TO FINISH-
ING FOR CONCERT, ORATORIO AND OPERA
Address: L. LILLY 6 East 81st Street New York
Tel 687 Lenox Will resume teaching Oct. 1st

GALLI-CURCI

"The woman with the wonder voice"

Homer Samuels, Accompanist Manuel Berenguer, Flutist
Exclusive Management: CHAS. L. WAGNER
D. F. McSweeney, Associate Manager
1451 Broadway, New York
Chickering Piano



PAOLO MARTUCCI

Concert Pianist (Soloist Metropolitan Opera House, Season 1915)

Instruction for Advanced Students

Studio: 257 West 86th Street, New York.

Telephone: Schuyler 5910

CLARA CLEMENS

MEZZO-SOPRANO

MANAGEMENT:

R. E. JOHNSTON

1451 BROADWAY, NEW YORK

OSCAR SAENGER

TEACHER OF FAMOUS
OPERA and CONCERT SINGERS

Mme. Ziegler and Her Disciples End Summer Activities



"Snapped" at Brookfield Center, Conn. On Left: Mme. Anna E. Ziegler with Two Members of Her Summer Class—Dorothy Wolfe, Soprano, and Arthur G. Bowes, Tenor. Center: Mme. Ziegler with Her Summer Class. Reading Left to Right: Elizabeth Breneiser, Soprano; Dorothy Wolfe, Soprano; Maybelle Korman, Voice Teacher; Otilie Maloney, Soprano; Mme. Ziegler; Arthur H. Jones, Baritone; Stella Seligman, Contralto; Rebecca Dubbs Whitehill, Mezzo; In Front, Dennis Murray, Tenor, and Mme. Ziegler's Young Son, Frederick, Editor and Owner of the Brookfield "Breeze." On Right: Mme. Ziegler with Summer Students, Stella Seligman, Contralto, and Dennis Murray, Tenor

BROOKFIELD CENTER, CONN., Aug. 28.—Mme. Anna E. Ziegler, director of the Ziegler Institute of Normal Singing of New York, recently brought her summer course, which is conducted here, to a successful conclusion. With it terminates a splendid series of public recitals and musicales given by

Mme. Ziegler's pupils. These musical events—they numbered ten in all—were well attended by local music-lovers, to whom the hot weather dearth of music is a genuine hardship.

The closing musicale was held at "Harmony Terrace," which was gaily decorated for the occasion. There were heard Arthur G. Bowes, tenor; Stella

Seligman, contralto; Dennis Murray, tenor, and Arthur H. Jones, baritone. These young vocalists sang a well-rounded program of operatic arias, concert songs and *lieder*, earning cordial approval for their sincerity and vocal equipment. A number of Mme. Ziegler's pupils filled solo and choir positions in the churches of Brookfield and Danbury during the present summer.

The completion of the summer course automatically terminated the publication of the Brookfield *Breeze*, a little weekly printed, edited and issued by Frederick F. Ziegler, the fourteen-year-old son of Mme. Ziegler.

The *Breeze* kept "puffs" down to a minimum in reporting musical happenings. It also recorded news events of local interest.

MISS DEL VALLE AT NEWPORT

Society Leaders Hear Soprano at Benefit for American Aviators

NEWPORT, R. I., Sept. 1.—One of the big social and charitable events of the Newport season was the all-star benefit performance for American aviators in France given last Friday evening at the Lafayette Theater, under the direction of Mrs. William Allen Bartlett of New York, chairman of the National Special Aid Society.

The program was novel and interesting, the chief feature being the first appearance in Newport of Loretta del

Valle, the brilliant American coloratura soprano. Miss del Valle sang, for the first time, a new war song, "Somewhere in France," the words of which were written by James P. Sinnot of the New York *Evening Mail*, while the music was composed by Mrs. Carl Hartman, wife of Colonel Hartman, head of the aviation corps at Governor's Island. The song was enthusiastically received. Miss del Valle concluded her program with "The Star-Spangled Banner."

The audience was one of unusual social brilliance and included such well-known society patronesses as Mme. French Vanderbilt, Mrs. Ogden Mills, Mrs. James B. Duke, Mrs. John Drexel.

MUSIC IN SMALL TOWN

Three Days of Chautauqua Events Prove Stimulating in Union Springs

ITHACA, N. Y., Aug. 25.—While spending a short vacation in Union Springs, a small town of 600 to 700 population, the writer was much impressed with the results of a three-day session of a circuit summer Chautauqua, held in a tent with a seating capacity of some 400 to 500 persons. Each session of the Chautauqua, and there were two each day, began with a musical program of selections from classical and modern composers. The players possessed ability

and were able to impart to the uneducated in music enough of the fundamental principles in advance of the presentation so that it was interesting and intelligible.

The musical program for one day was given by a male quartet; on another day a concert company, with violinist, pianist, soprano soloist and a reader entertained, and on still another, a string quartet furnished music. Following the musical program of each session was a lecture upon some topic well calculated to bring fresh elements into the social life of a small town. Patriotic programs were always in evidence, not a single session omitting something of this nature either in music or lecture.

This particular Chautauqua company was from Indianapolis and had for its superintendent W. T. Lytle of Flora, Ind. N. G. B.

Tina Lerner to Make Another American Tour

Tina Lerner, the Russian pianist, who has not been heard here for several seasons, will make another tour in America under the management of Annie Friedberg next season. Miss Lerner will arrive the early part of October and will probably play in New York during November. Immediately after her New York appearances she will leave for a tour of the Middle West, appearing in all the principal cities, including Chicago, Pittsburgh, Cincinnati, St. Louis, Kansas City, Toledo and others. Miss Lerner has lately appeared with great success in Honolulu. She was the first artist who played in the wireless telephone on the steamship going from San Francisco to Honolulu.

Friedberg to Play a Number of Novelties at His New York Recitals

Carl Friedberg, the pianist, is at Seal Harbor, busily engaged on his programs for next season. Mr. Friedberg is working on several new and attractive compositions which he will play at his New York recitals. He will present unfamiliar works by Scriabine, Jolaney and Gabrilowitsch, a new sonata by Cyril Scott and some new pieces by Daniel Gregory Mason.

Marcia van Dresser and Carlos Salzedo in Benefit Concert at Seal Harbor

Marcia van Dresser gave a joint recital with Carlos Salzedo for the benefit of the French War Relief on Aug. 29 at Seal Harbor, Me. Miss van Dresser gave a group of Fauré with piano, and a group of Debussy, Duparc and Franck, with harp accompaniment by Mr. Salzedo.

Have You Seen TRUST YE IN THE LORD

[High and Low]

By JOHN PRINDLE SCOTT

To Miss Anna Laura Johnson.
Trust Ye in the Lord

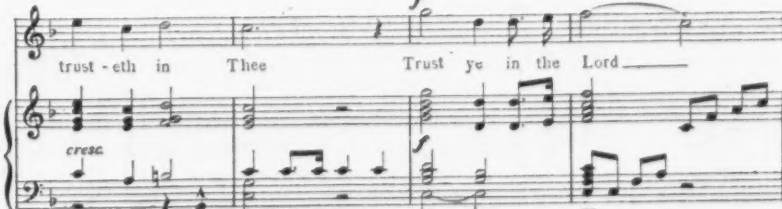
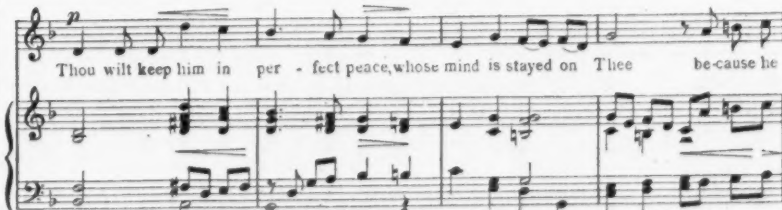
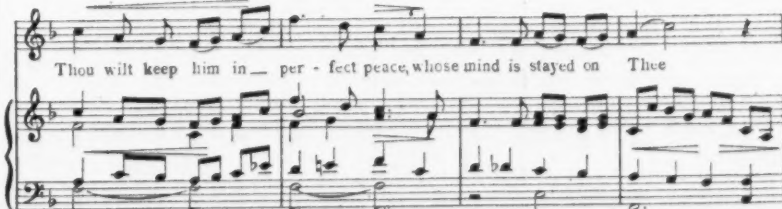
ISAIAH: Chap. 26:
Verses 3-4-11-12

Low Voice

High Voice

JOHN PRINDLE SCOTT

Slowly



Copyright MCMXVII by Hutzinger & Dilworth
International Copyright

75 Cents

This is his most recent sacred song—the logical successor to his

THE VOICE IN THE WILDERNESS

Both are suitable for all church services, including Christian Science.

Acquaint yourself with

TRUST YE IN THE LORD by

the foremost composer of sacred songs in America today,

JOHN PRINDLE SCOTT

Published by

HUNTZINGER & DILWORTH
505 Fifth Ave., New York

Send for
THEMATIC
of
NEW
SACRED
SONGS



If you cannot secure from your music dealer, order direct from the publishers.

JEWISH CHAUTAUQUA IN SAN FRANCISCO

Prominent Local Artists Bring
Forth Interesting Music in First
of Annual Events

Bureau of Musical America,
1101 Pine Street,
San Francisco, Aug. 23, 1917.

THE first session of the Jewish Chautauqua, which is to be an annual affair, took place in the Temple Emanuel on Tuesday evening. The subject of Jewish music was discussed by Jerome H. Bayer, and numerous examples were offered during the evening by prominent San Francisco musicians. Among the interesting compositions brought forth was an aria from Sir Michael Costa's "Eli," sung by Mrs. Fletter. Cantor Reuben R. Rinder sang Max Bruch's transcription of "Kol Nidrei." Songs by Cantor Benjamin Liedermann illustrated the Jewish sense of nationalism and modern synagogue music. Nathan Landsberger and Pierre Douillet played two movements from Rubinstein's A Minor Sonata for violin and piano.

Daniel Gregory Mason, who has been lecturing at the University of California Summer School in Berkeley, has completed his work there and has removed to Carmel, where he is now engaged in giving weekly lectures at the school of music established by Warren D. Allen.

Lorraine Ewing, a popular pianist and member of the Mansfeldt Club, recently had charge of a program given for the soldiers under the auspices of the Y. M. C. A. on Angel Island. She was assisted by David Manly, tenor.

Yosemite Valley has inaugurated the Forrester Assembly, which is described as

"an open-air gathering under the trees and around the campfire," which extended through the week of Aug. 11. Among those who participated in this newly established custom were Ellen Beach Yaw, Mr. and Mrs. Clarence Eddy, Fred Emerson Brooks, George Wharton James and David Starr Jordan.

Flora Wolff von Westen, a famous Dutch contralto of concert and operatic fame, arrived here on her way eastward from the Orient, where she recently concluded a successful engagement.

Ward French, a baritone of Boise, Idaho, has been appointed director of music in the Stockton High School. Mr. French received his training in the East under the guidance of Frank E. Morse of Boston and Thomas McBurney of Chicago.

Joseph George Jacobson has returned from the Yosemite and has again taken up his duties as piano instructor as well as music critic for the *Every Woman Magazine*, which position he has held for three years. Mr. Jacobson has been chosen conductor of the piano department of the San Francisco Opera and Drama Society.

Concert Manager Frank W. Healey returned last week from New York, where he had gone to secure contracts with Amelita Galli-Curci, Olive Fremstad, Leo Ornstein and Lucien Muratore.

Under Selby Oppenheimer's management, the San Francisco Bulletin will give a monster benefit concert Thursday night, Aug. 30, for an "Our Boys in France Tobacco Fund," in the Exposition Auditorium. The program will be given by Mme. Schumann-Heink, assisted by Paul Galazzi, baritone; Edwin Lemare, organist, and an orchestra of 100 musicians under the direction of Nikolai Sokoloff.

It is stated that Thomas Chalmers, the young baritone of the Metropolitan Opera Company, has renewed his contract for a term of years with the Edison Phonograph Company.

RUSSIAN CHORUS JOINS BOLM BALLET

Picturesque Additions Made to
Spectacle—New Scenes
and Songs Featured

The forces of the Adolf Bolm Ballet-Intime at the Booth Theater were augmented Monday evening, Aug. 27, by a male chorus. "The Burmese Boat," arranged and staged by Roshanara and a solo prelude to the scene in the form of an "Ancient Burmese Dance of Greeting," by the same artist, was another picturesque addition. The "crew" of the colorful boat was composed of Louise Sterling, Berthe Uhr, Mary Palay and Blanche Talmud. The "Marwari Village Dance" was another good vehicle for the expressive Roshanara. A new *Columbine* appeared in the "Carnival," Rita Zalmani, a highly capable artist, of the old and ever interesting school, if we are not mistaken. Adolf Bolm was superb as the *Harlequin*. The more one views Mr. Bolm's art the more one must admire his galvanic virility and intense sincerity. His "Assyrian Dance" on this evening was doubly effective; in fact, the whole performance seemed to be tuned to a higher pitch. We felt genuinely sorry that Mr. Bolm did not have proper orchestral support.

Another new feature was Mme. Eva Gauthier in Japanese songs. Mme. Gauthier's efforts met with the full approval of the audience. We must also assign credit to Mme. Gauthier's accompanist, Marcel Hansotte.

"Prince Igor" was enlivened considerably by the male singers. Ratan Devi's offering was welcomed with the usual warm cordiality. Tulle Lindahl repeat-

ed her success in the "Japanese Folk Dance."

The rest of the program, as described two weeks ago, was carried out successfully. We missed Michio Itow, however. He was slated for a new number, but for some unexplained reason did not appear.

A. H.

Emilio de Gogorza Adds Large Sum to
Red Cross Fund at Bath, Me.

Aug. 22 was a red letter day for Bath, Me., the home of Emilio de Gogorza, when the baritone gave a song recital for the benefit of the local Red Cross Chapter. Large parties from Portland and nearby cities journeyed to Bath to hear the famous baritone in one of his interesting programs. The sum of \$1,850 was handed to the chairman of the local society as the result of the recital. Mr. De Gogorza is making extensive plans for his coming season under the management of the Wolfsohn Musical Bureau. He will make a coast-to-coast tour, which will be lengthened by a visit to Honolulu, where he is to be heard in three recitals. Among his long list of engagements are included recitals in New York and Boston.

Albany Artists Delight Vermont Militia
—Troops Join in Patriotic Aids

ALBANY, N. Y., Aug. 29.—Robert and Anderson T. Fivey of this city recently gave an impromptu concert for the Vermont State Militia at the Y. M. C. A. headquarters, Fort Ethan Allen. An entertainment had been arranged for Tuesday evening, Aug. 21, but the scheduled soloists failed to put in appearance. The brothers Fivey volunteered and sang a program of classic and old English and Irish songs. They also led the assembled soldiers in the singing of patriotic airs. The troops proved keenly responsive, joining heartily in the songs.

PHILADELPHIA'S PROMINENT MUSICIANS, TEACHERS AND SCHOOLS

MAESTRO ARTURO PAPALARDO
Vocal Teacher and
Maker of Singers

Recognized here and abroad. Former Musical Director and Teacher of Famous Singers now or formerly with the different Opera Houses in America and Abroad. Pupils are taught from the beginning to the final preparation for the Operatic Stage or Concert Platform, including languages.

Studio: Presser Building
1712 Chestnut Street, Philadelphia, Pa.

DOROTHY JOHNSTONE-BASELER
HARPIST—INSTRUCTION
Studio: Estey Building, 17th and Walnut Sts.

FLORA BRADLEY
TEACHER OF SINGING
(Women's Voices)
Estey Hall, 17th and Walnut Sts., Send for Circular

PHILIP WARREN COOKE
TENOR
52 Estey Hall

DAVID E. CROZIER
PIANO AND ORGAN
Studio: Baker Bldg.
1520 Chestnut St.

GERTRUDE DOHMEN
SOPRANO
Concerts—Oratorio—Recitals—Instruction
2410 W. Norris St.

ALTON K. DOUGHERTY
PIANIST—ACCOMPANIST—INSTRUCTION
Estey Hall, 17th and Walnut Sts.

F. EDMUND EDMUNDS
VOICE
1714 Chestnut Street

MORITZ EMERY
PIANIST—INSTRUCTION
Studio: Fuller Building, 10 South 18th St.

MILDRED FAAS
SOPRANO—INSTRUCTION
Studio: 1904 Spruce St.

MAY FARLEY
SOPRANO
RECITAL—CONCERT—ORATORIO
556 E. Leverington Ave.

GERTRUDE HAYDEN FERNLEY
SOPRANO. INSTRUCTOR IN VOICE AND
TEACHERS' COURSE FOR PUBLIC SCHOOL WORK
College of Music, 16th & Sansom Sts.

THE WILLIAM HATTON GREEN
SCHOOL OF PIANOFORTE PLAYING
Leschetizky Principles. Progressive Series
1714 Chestnut Street

WASSILI LEPS
Conductor

Opera—Symphony—Oratorio
The Powelton Apartments

SCHMIDT

EMIL F., Violinist With WILLIAM A., Violoncellist
Philadelphia Orchestra
Concerts, Recitals, Ensemble and Teaching
Studio: 1714 Chestnut St.

TENOR AND HENRY GURNEY
TEACHER
of Old Italian School of Singing
Zecher-Hahn Phila. Musical Academy
1617 Spruce St.

FLORENCE HAENLE
VIOLIN SOLOIST
Concerts—Recitals—Instruction
327 North Lawrence St.

EDITH WALTON HAMLIN
Certified Teacher of
The Dunning System and Progressive Series
PIANO—NORMAL TRAINING
1000 Master Street

WILLIAM F. HAPPICH
VIOLIN, HARMONY, COUNTERPOINT, ETC.
1520 Chestnut St.

R. ERNST HARTMANN
PIANO, HARMONY, COUNTERPOINT AND
ORCHESTRATION
Studio: Fuller Building, 10 South 18th St.

HENRY HOTZ
BASSO
1710 Chestnut Street

HYPERION SCHOOL OF MUSIC
FRANKLIN E. CRESSON, DIRECTOR
All Branches: 1714 Chestnut St.

JOHN MYRON JOLLS
VOICE
Studio: 308-10 Presser Building, 1714 Chestnut Street
Bell phone Spruce 608

ABBIE R. KEELY
SOPRANO—INSTRUCTION
Studio: Presser Bldg., 1714 Chestnut St.

C. ARTHUR KENNEDY
VOICE AND PIANO
Studio: Presser Bldg., 1714 Chestnut St.

KINDER ORGAN SCHOOL
Send for Prospectus
217 S. 20th Street

H. S. KIRKLAND
TEACHER OF SINGING
Author of "Expression in Singing." "One of the
best of recent works on the Art."
Studio: 1710 Chestnut St.

ADELAIDE RUSSELL LANE
SOPRANO AND VOCAL TEACHER
Phila. Rep. of the famous Mme. Frida Ashforth of
New York. 127 South 46th St.

W. PALMER HOXIE

ITALIAN ART OF SINGING CORRECTLY
TAUGHT

J. W. F. LEMAN

VIOLIN AND THEORY
Member Philadelphia Orchestra

Studio: 410 Fuller Bldg., 10 S. 18th St.

Christensen Schools of Popular Music

Popular music taught thoroughly in all its branches
Booklet sent upon request
Three Schools

1520 Chestnut St. Phone Spruce 967
1412 W. Venango St. Phone Toga 3261
1320 Tanager St. Phone Dickinson 3704R.

FREDERIC F. LEONARD
TEACHER OF SINGING
1619 Chestnut Street

D. B. H. MACAULEY
TEACHER OF SINGING
1714 Chestnut St.

EDITH MAHON
ACCOMPANIST AND COACH
1806 Chestnut St.

ROLLO MAITLAND
CHURCH—THEATRE—CONCERT ORGANIST
1632 North Redfield St.

MARGARET MARIE MARSHALL
CONCERT AND ORATORIO SOPRANO
Organist Director, St. Francis de Sales, R. C. Church
2126 Vine St.

FREDERICK MAXSON CONCERT ORGANIST
ORGANIST, FIRST BAPTIST CHURCH, PHILA.
17th Street, above Walnut
Organ lessons given on Three Manual Electric Organ

ANNE McDONOUGH
SIGHT SINGING
1723 Chestnut St.

KATHRYN MEISLE
CONTRALTO
Concert—Oratorio—Recital
Management: Calvin Franklin, 1543 Ruan St.

ED. P. MONCK
BARITONE
1714 Chestnut Street

New compositions by **NICOLA A. MONTANI**
The H. W. Gray Co., 2 W. 45th St., N. Y.
"The Bells" Cantata for women's voices. "Scenes
de Ballet" Piano (also Orchestra). "Invitation"
Concert Aria Soprano or Tenor.

MARY MILLER MOUNT
ACCOMPANIST AND COACH
RECITALS—CONCERTS
904 South 47th St. Tel. Woodland 463

MAY PORTER
CHORAL CONDUCTOR
ORGANIST AND COACH
4952 Hazel Ave.

THADDEUS RICH
VIOLINIST
CONCERT MASTER
Philadelphia Orchestra

SING-MRS. PHILLIPS JENKINS 1520 Chestnut St.
Teacher of successful artists, including Vivienne Segal, "Blue Paradise," Adele Hassan, "Only Girl," Barbara Schaefer, Hammerstein and Dippel Cos., This Season, Boston Grand Opera Co., Kathryn McGinley, Symphony Orchestra, Concerts, Hilda Pentland, "Love O'Mike," Kathryn Martin, Effie Marcus, "Gypsy Love," Kath. Wien, Little Caruso Concert Co.

KATHERINE ROSENKRANZ

CONTRALTO—VOCAL INSTRUCTION

Studio: Presser Bldg., 1714 Chestnut St.

AGNES REIFSNYDER

TEACHER OF SINGING

Assisted by

MARGUERITE SIBLEY

TEACHER OF SIGHT SINGING

(Graduate: Zolansky School)

Studios: Fuller Bldg., 10 So. 18th St.

KARL SCHNEIDER and Assistants

THE ART OF SINGING

Repertoire, Concert, Oratorio, Opera

1705 Chestnut Street

MRS. SYLVA-DE-SCHOEN

HEAD OF VOCAL DEPARTMENT

Bucknell University

Phila. Studio: Presser Bldg., 1714 Chestnut St.

W. WARREN SHAW

VOICE

Author of "The Lost Vocal Art"

Studio: 47 South 17th St.

MAUDE SPROULE

CONTRALTO

Studio: 1714 Chestnut St.

ADELE SUTOR

PIANO

Department of Music for Public Schools

BURTON T. SCALES

M. B. SWAAB

VIOLINIST—INSTRUCTION

Fuller Bldg., 10 South 18th Street

HUBERT SYNNESTVEDT, A.A.G.O.

TEACHER OF THEORY AND PIANO

Estey Hall, 17th and Walnut Sts.

Circular upon request

PAUL VOLKMANN

TENOR—Late Aborn Opera Co., also Phila. Orchestra

Fourth Season, Lops Symphony Orchestra

10 So. 18th St.

LEWIS ALEX. WADLOW

ORGAN INSTRUCTION AND CHOIR

TRAINING

St. Mark's Church, 16th and Locust Sts.

CHARLES WESTEL

PIANIST

Concerts, Lectures, Class and Private Instruction

Studio: 1714 Chestnut St.

F. LYMAN WHEELER

VOICE

1904 Spruce St.

ZECKWER-HAHN

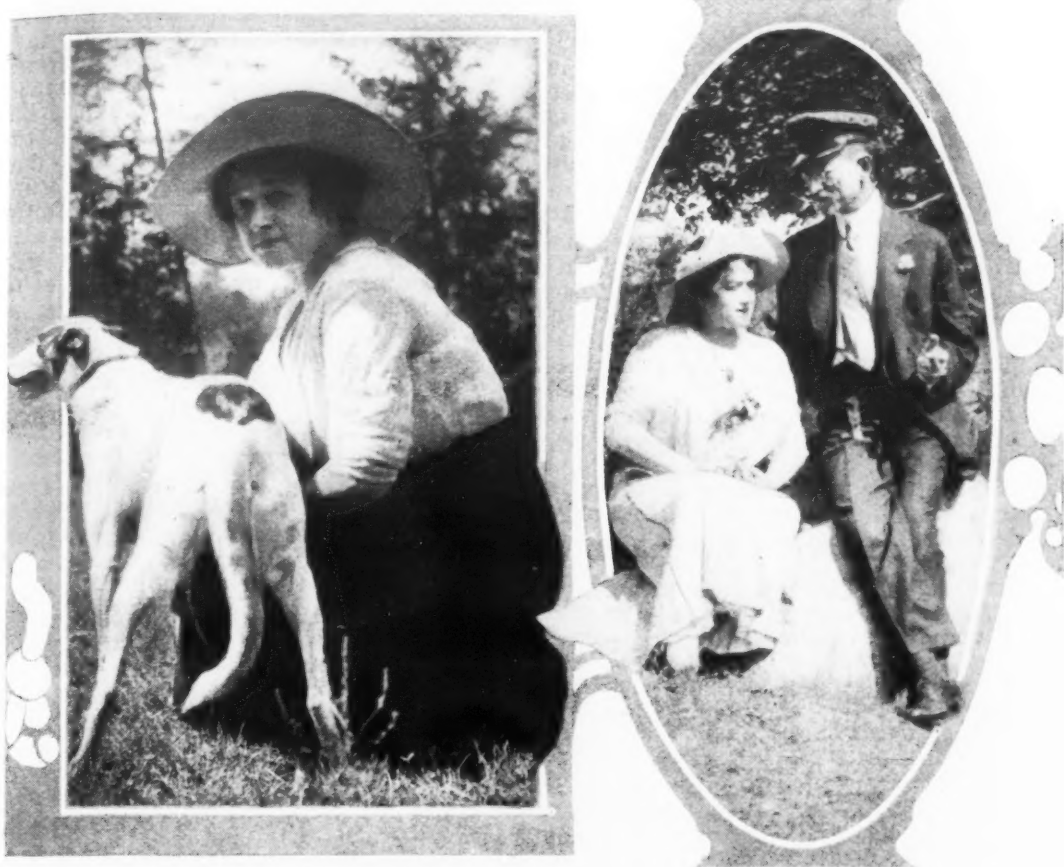
PHILADELPHIA MUSICAL ACADEMY

Camille Zeckwer, Frederick Hahn, Directors

Charlton Lewis Murphy, Managing Director

1617 Spruce St.

Soprano Becomes "Farmerette" by Way of "Doing Her Bit"



"Trouserettes for Farmerettes": Phyllis La Fond Gives This Practical Hint to Women Who Would "Do Their Bit" by Fighting the High Cost of Living as Gardeners. The Young American Concert Soprano Has Tested the Value of the Costume This Summer on Her Own Little Farm Near Mountain Lakes, N. J. The Pictures Show Her with Daniel Frohman, the Famous Theatrical Manager and Patron of Music, and with Her Russian Wolf-hound, "Billy"

PHYLLIS LA FOND, the young American concert soprano, who made such a favorable impression with the critics and the public when she gave her first "Hour of Song" in New York last season, is spending the present summer at her rustic bungalow in the New Jersey Mountains, near Mountain Lakes, N. J. With her accompanist, Edna Rothwell, she is preparing programs for her long concert tour which she has booked for the coming season. This will include several appearances in New York City with orchestras, clubs and recitals, as well as a tour of Pennsylvania and the Middle West, beginning in October. Miss La Fond has also been engaged as soloist for a series of concerts on tour with the Miniature Philharmonic Orchestra.

"If you can't fight in the trenches, fight the high cost of living," says Miss La Fond, who is an ardent "farmerette" and grows all her own garden vegetables on her little summer home in the New Jersey hills. To better facilitate her movements as a gardener Miss La Fond has adopted trouserettes. "Trousers for women have come to stay," says this young artist. "When this country entered the war and the cry went up for more vegetables, women took up farm work partly 'to do their bit,' and partly to have an excuse for donning 'trouserettes.'"

"Farm work was a perfectly legitimate excuse, for it is real toil and skirts would be cumbersome to the feminine farmer. Many women have wanted to wear breeches for years, and now is their chance. A forecast of the styles for this fall says that the bifurcated evening gown will be the latest fad of the wartime social season." Miss La Fond, how-

ever, will not be one of the artists to introduce this new style upon the concert stage.

In addition to being a talented concert singer, Miss La Fond is also a sportswoman, and with her faithful Russian wolfhound, "Billy," takes long walks into the mountains clad in an appropriate Alpine costume and, being an expert shot, often returns with some choice grouse or quail. On the grounds adjacent to her bungalow is a lake fed by a sparkling mountain stream, which affords ample opportunity for a cool, refreshing dip, and in the early morning she sits on its banks enjoying the favorite sport of Izaak Walton. Motoring, golf and tennis are among her other favored pastimes, but this summer farming and gardening occupy the greater portion of her time; that is, outside of the hours spent in study.

Pauline Abbott-Browning to Resume Concert Work with Husband

GREENSBORO, N. C., Sept. 1.—Pauline Abbott-Browning, the young soprano, will resume her concert activities this season after a rest of two years, caused by her desire to have personal charge of her young son. She will tour the State of North Carolina with her husband, Mortimer Browning, the well-known organist, and appear in many of the larger cities and towns. Both Mr. and Mrs. Browning are important factors in musical circles of Greensboro, where they have been residing during the last three years. Both are formerly from the North, where they have been visiting the entire summer. While away they appeared in recital successfully. Mr. Browning is connected with the Greensboro College for Women and the West Market Street Methodist Episcopal Church. He enters to-day upon his duties for the fall season.



NEVADA REED
VANDER VEER MILLER
MEZZO-CONTRALTO TENOR
ORATORIO—CONCERTS—RECITALS
Individually and jointly
Management: LOUDON CHARLTON, Carnegie Hall, New York



MARTIN Richardson

American Tenor (Late of the Royal Opera, Florence, Italy)
OPERA CONCERT RECITAL ORATORIO
Personal Address: Hotel Wellington, New York
Summer Address: May 15 to Nov. 1, Mohonk Lake, N. Y.

PIANO TEACHERS!

For a fascinating system that will double your efficiency and make pupils practice, send for free pamphlet describing
THE UNGER SYSTEM
For personal instruction, or for booklet, address
WILBUR FOLLETT UNGER
62 West 45th Street New York

THE WEBER

THE human voice at its best is the very height of perfection in musical tone production. To equal this wonderful quality is the ideal of makers of musical instruments.

Of course the character of a piano tone cannot be absolutely vocal. But the inspiring beauty of the Weber tone can only be compared with the perfection of the voice of a Caruso or a Melba.

There is a wonderful evenness of scale, a volume that is astounding—a vibrant, magnetic, appealing quality. And the rich, sonorous notes breathe forth from the instrument with the smoothness and freedom of organ tones.

Certainly the beauty and perfection of the Weber "voice" is unequalled in present-day piano making art.

THE WEBER PIANO COMPANY AEOLIAN HALL

29-31-33 West 42nd St., New York City

WILL PLAY ONCE MORE FOR CANADIAN TROOPS

Many Sturdy Soldiers Who Heard Miss Bradfield a Year Ago Will Listen This Time from Hospital Cots

WILMINGTON, DEL., Aug. 27.—Edna Turner Bradfield, violinist, who last year, as readers of MUSICAL AMERICA may recall, received a royal welcome for her playing for Canadian troops then about to embark from their homeland for the battle front, has sailed once more for Yarmouth, Nova Scotia, there to play for those of the wounded who have returned from the holocaust in France.

Spurred by many gifts from the trenches—trifling trinkets in a material sense, but fraught with deepest sense of appreciation of the soldier for music—Miss Bradfield considers it a duty to do what she can to assuage, if possible, the suffering of the men who last year faced her in full health and vigor. Her letters from the front weeks ago recorded how hundreds who heard her with delight only a twelve-month back, have since fallen at Vimy and Messines ridges, while their comrades held the line and won the day.

This year Miss Bradfield's playing is under the auspices of the International Red Cross, which has arranged concerts for her at Yarmouth, Digby, Kentville, Wolfville, Chester and Halifax, and at the various military hospitals and at Camp Aldershot. Her expenses are paid entirely by herself.

Meanwhile Miss Bradfield has been playing weekly, on Sundays, aboard the battleships of the Atlantic fleet "somewhere in port on the Atlantic coast," with the ever repeated injunction neither to use her eyes nor her ears, nor to see or overhear anything which might be of value to the enemy.

Asked if she had found the American sailors any less responsive to good music than their Canadian cousins of the army, Miss Bradfield replied: "Not the least. Of course, there is the usual call for

'Keep the Home Fires Burning' and other similar songs of the war, but the great appeal has been for the finer works of the classics, and I am glad to say there has not yet been any inclination, openly displayed at least, to discriminate against German composers, such as Schubert and Schumann, or Bach and Haydn. If anything, I have found Schubert a prime favorite." T. C. H.

Baron Berthald Again Heads Opera Training Department at Peabody Conservatory

BALTIMORE, MD., Sept. 1.—Baron Berthald, tenor, who gained distinction a few years ago as soloist of the Damrosch Opera Company and subsequently in recital with Tetravini, has been re-engaged as head of the Opera Training Department of the Peabody Conservatory of Music. The Peabody School will open its fall term Oct. 1, and entrance examinations are now being conducted by the director, Harold Randolph, the well-known pianist.



WYNNE PYLE

Haensel & Jones
Æolian Hall
New York
Chickering Piano

HAROLD MORRIS COSBY DANSBY MORRIS

Pianists
Students Accepted
Studio: 330 West 95th St., New York City
Phone, Riverside 4147

Frederick H. Haywood

AUTHOR OF
"UNIVERSAL SONG"
RESUMES TEACHING ON
SEPTEMBER TENTH

Haywood Vocal Studios, 331 West End Ave., N. Y. C.

HELEN WEILLER

AMERICAN CONTRALTO CONCERT, ORATORIO

Address:—147 Bainbridge St.
BROOKLYN, N. Y.
TEL. BEDFORD 564

NEW MUSIC VOCAL AND INSTRUMENTAL

"SUMMER DAWN," "THE LOVE SONG OF HAR DYAL." By Marshall Kernochan, Op. 12. (Boston: Oliver Ditson Co.)

It was when we first saw his setting of Walt Whitman's "Out of the Rolling Ocean" that we became interested in the music of Marshall Kernochan. Since then he has from time to time given us songs on Browning, Henley, Kipling and Hovey poems that have heightened our good opinion of him.

With these two new songs we meet a further developed Kernochan, a composer whose treatment of his poem is marked by an even greater insight than in his former songs. Few of our present-day composers set William Morris—we fear that only too few of them know Morris—but Mr. Kernochan is a *litterateur* and he writes music only to poems

of distinct caliber. He has excelled himself in this song, which has wondrously rich coloring and a genuine melodic sweep. It is distinctly a recital-song, for its quality is deep-seated and cannot be glossed over. It is dedicated to George Harris, Jr., an ardent exponent and artistic interpreter of Kernochan songs.

As a composer of Kipling, Mr. Kernochan has done considerable, viz., "Smuggler's Song" and "City of Sleep." The present poem has in his hands received very sympathetic treatment; Mr. Kernochan has searched out the meaning and has unified it by the employment of certain figures. Harmonically, the song is quite out of the ordinary and takes a position of high rank in Mr. Kernochan's published works. There is a dedication to Cecil Fanning.

Both songs are issued for high and low voice.

"VOL. III, PROGRESSIVE VIOLIN STUDIES BY FAMOUS MASTERS." Selected and Edited by Eugene Gruenberg. (Boston: Oliver Ditson Co.)

The third volume of Mr. Gruenberg's collection of famous violin studies contains studies in all the positions. It opens with several in the sixth position by Léonard, Kayser and Campagnoli. Then there are a number in the first six positions by Vieuxtemps, Kreutzer, de Bériot; the seventh position is treated similarly.

In all the positions there are *études* by Vieuxtemps, de Bériot, Danclo, Depas, Alday, Dont, Sitt. Finely selected and edited with the skill and authority that one expects of Mr. Gruenberg, this book of studies should be very valuable for students and should be highly prized by teachers. It comprises the best and most useful *études* from the works of these masters of violin-study.

"BOOK II, VIOLIN SCHOOL." By Ferdinand David. Edited and Enlarged by Franz C. Bornschein. (Boston: Oliver Ditson Co.)

Last year Mr. Bornschein gave us the first book of the David violin-method, which he had carefully recast. The second book, which now appears, has been handled similarly. Its opening pages are devoted to the second position, and after that the higher positions are dealt with. Mr. Bornschein has added some original material of value and has edited David's much-treasured school in exemplary manner.

"THE RED ROSE TREE," "INTO MY LIFE SHE CAME." By Gottfried H. Federlein. (Philadelphia: Theodore Presser Co.)

Two short songs by this gifted New York organist and composer represent a sincere and natural interpretation of American poems by Richard Watson Gilder and Grace Denio Litchfield. The first, "The Red Rose Tree," is light and tuneful, a bit in the old English manner, pleasingly written with a real feeling for expressive singing. "Into My Life She Came" is the same poem made familiar by Fay Foster last season in her song, "One Golden Day." Mr. Federlein has treated it quite differently, somewhat in the *rondel* form, in a much less elaborate

manner. His setting will in all probability be liked for its fluency and spontaneity.

"PLANTATION LOVE-SONG." By Deems Taylor, Op. 6. Album of New Songs. By James P. Dunn. (New York: J. Fischer & Bro.)

Mr. Taylor is one of those rare persons among our composers who, when he writes a work in non-serious style, does it with as complete a command of his resources as when he is writing a cantata. This song, to Ruth McEnery Stuart's charming poem, is a gem, a faithful expression of the verse in lovely music. The danger of slipping into the banal in composing a light song is great; but Mr. Taylor's melody is refined and his harmonic background dignifies it even more. The workmanship is typical of Mr. Taylor, who is fast becoming recognized as one of the ablest composers in this country. The coda is as tender a bit of musical sentiment as one could desire. The song is published in high and low keys and is inscribed to Marguerite Dunlap, who, singing negro dialect songs so delightfully, should win distinct success with it.

The Dunn album contains ten songs by this talented composer. We have spoken of several of them—"Till I Wake," "Under the Greenwood Tree," etc.—when they were issued singly. The new ones in this album that we like best are a bright song called "Myosotis"; "A Faery Song," to one of Yeats's most fanciful poems; a brisk "Bedouin Song," to a Frederick H. Martens-poem, and "Love," a negro dialect song, also to a Martens poem. We think its title very inappropriate.

The publishers, J. Fischer & Bro., are to be complimented for publishing so young a composer's songs in an album. It is an effective way, we think, to bring a composer's music to public attention. For years it has been customary to publish in album form only songs that have been accepted as standard. We like the present innovation. The album is for high voice.

"CAPRICE," "Polonaise," "Impromptu," "In Forest Shadow." By Grace White, Op. 16. "Five Miniature Ballads." By William Y. Hurlstone. (Boston: B. F. Wood Music Co.)

Miss White's pieces are called "Four Modern Compositions for Pianoforte." The word modern is used, we feel, in an implied rather than strict sense. It is to be hoped that it will not frighten off those persons who like their music unseasoned by the modernist's spice. For in reality the modernity of these pieces is fairly mild and consists of a free manner rather than a revolutionary utterance.

The Caprice is good and so are the last two, "Impromptu" and "In Forest Shadow," both of them MacDowellish. We find the Polonaise quite un-polonaise-like, though it is interesting enough. On the whole, the set is worthy of praise, for it is the work of a musician who keeps away from the conventional and does so intelligently. They are not difficult to play.

The Hurlstone cycle, made up of five brief songs, was published some years ago in England, where it has been sung by celebrated singers and used by teachers of high rank such as Signor Randegger. The B. F. Wood Co. has recently acquired the rights and is introducing the work in this country. The cycle is issued in three keys, high, medium and low, and the original texts by Olive Christian Malvery appear with French and German translations by Adolph G. Haltenhoff.

Hurlstone is practically unknown in our country; yet he was considered one

of the truly gifted young men in England. He was a fellow-student of Coleridge-Taylor at the Royal Academy in London and the late Anglo-African composer thought highly of his gifts. His violin sonata we have always prized and have regretted that it has not been heard in America, except, perhaps, privately. These songs are short, grateful pieces, each with a real idea in it; they are vocally admirable and the piano accompaniments are written with impeccable taste. "Blossoms" is a happy bit, "Dreams" a lovely melody, while the opening one, "Bells," and the final one, "Morning," are built largely of the same thematic material—contrasted through "Bells" being an *Andante moderato* and "Morning" a *Vivace*—that gives the cycle a unified feeling. We have met no short songs in some time that have so much variety and the qualities that make a refined appeal as these Hurlstone "Miniature Ballads." They ought to be widely sung.

A. W. K.

Giuseppe De Luca motored in from Long Branch to New York last week to make arrangements for his concert tours next season. Mr. De Luca intends remaining in Long Branch until he is forced to come to the city by inclement weather.

Eleonora de CISNEROS The American Singer SONG RECITALS SEASON 1917-1918

Personal Representative
M. S. MAY JOHNSON
50 West 67th Street
New York City
Tel. Columbus 5524

MME. HILDEGARD HOFFMANN

ORATORIO and JOINT RECITALS with
Mr. Henry Holden

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston
Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall Address: 145 E. 150th St., N. Y. City

LAMBERT MURPHY TENOR

Mr. Murphy will be available for
Concert, Oratorio and Recitals
during the entire season.
Wolfsohn Musical Bureau, 1 W. 34th St., New York
(Chickering Piano)

MARY WARFEL HARPIST

Management: R. E. JOHNSTON
1451 BROADWAY NEW YORK CITY

Mrs. Edward MacDowell

Programs of MacDowell Music
Management: GERTRUDE F. COWEN,
1451 Broadway, New York
Proceeds of these recitals revert unreservedly to the
MacDowell Memorial Association.
Steinway Piano
Next Biennial Meeting N. F. M. C. to be held at
Peterborough.

MABEL Riegelman NEW YORK CITY

YON STUDIOS 853 CARNEGIE HALL NEW YORK Telephone Circle 951 C. YON—Vocal: Piano: Organist—Choir- master, St. Vincent Ferrer Church, N.Y. P. A. YON—Organ: Piano: Composition: Organist—Choirmaster, St. Francis Xavier Church, N. Y.

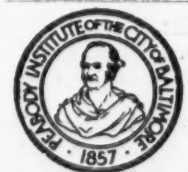
Byford Ryan Teacher of Voice

200 West 58th St. Columbus 1883

RIEGGER

SOPRANO
Concert—ORATORIO—Recital
Exclusive management:
ANNIE FRIEDBERG,
1425 Broadway, New York

The American Progressive Piano School will open its third season on September 10th at 161 West 71st Street (Enlarged Faculty, Scholarships)



PEABODY CONSERVATORY HAROLD RANDOLPH, Director BALTIMORE, MD.

Recognized as the leading endowed Musical conservatory of the country

VIRGINIA SHAFFER SOPRANO Chicago Opera Association 1916-1917 Address: Concert Bureau, Julius Dabier, Auditorium Theatre, Chicago

ANNE STEVENSON TEACHER OF JEAN VINCENT COOPER, Contralto 828-9 Carnegie Hall, New York Circle 2822

MARIE TIFFANY SOPRANO METROPOLITAN OPERA CO. ADDRESS: HOTEL ST. JAMES 109 W. 45th St., New York

Mary Kaestner SOPRANO Prima Donna San Carlo Opera Co.

Concerts - Opera
Season 1917-18
Mgt. Fred Renard, 216 W. 70th St., New York

Flonzaley Quartet Tour 1917-18 Now Booking

Management: LEUDON CHARLTON
Carnegie Hall, New York

Julius William Meyer VOICE PRODUCTION and INTERPRETATION

CARNEGIE HALL
Telephones, Circle 1350, Studio Prospect 1380, Residence

HORATIO CONNELL Bass-Baritone

Mgt. Haensel & Jones, Aeolian Hall, N. Y.

Cecil FANNING Baritone

H. B. TURPIN, Accompanist
For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
SCHNEIDER & GUTZEIT,
Bank of Commerce Chambers, Toronto, Canada.



MARGUERITE EUCKLER
PRIMA DONNA SOPRANO
Chicago Opera Association
1916-1917
CONCERTS - RECITALS
Address: Julius Dabier,
Auditorium Theatre, Chicago

MARIE SUNDELIUS SOPRANO

Metropolitan Opera Company
Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

THIS TRADE MARK IN THE IRON PLATE OF A PIANO



O. S. KELLY CO.
SPRINGFIELD, OHIO

THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Fifty-Sixth Article: Arrigo Boito, Verdi's Star Librettist (XV)

SOON after the failure of his "Don Carlos," written for the Paris Opéra, Verdi had to reckon with the painful fact that his musical supremacy in Italy, which hitherto had seemed founded on a rock, was beginning to be



Maurice Halperson

seriously questioned, in consequence of the intrusion of Richard Wagner, "the swan of the North," as the Italians, lovers of the grandiloquent phrase, called him. And what must have hurt Verdi most was that Wagner owed his first triumph in the Italian peninsula to a man who had always shown himself Verdi's best friend; one to whom the master was indebted for the first and only really successful performance of "Don Carlos," that opera born under a sinister star—the orchestral conductor, Angelo Mariani.

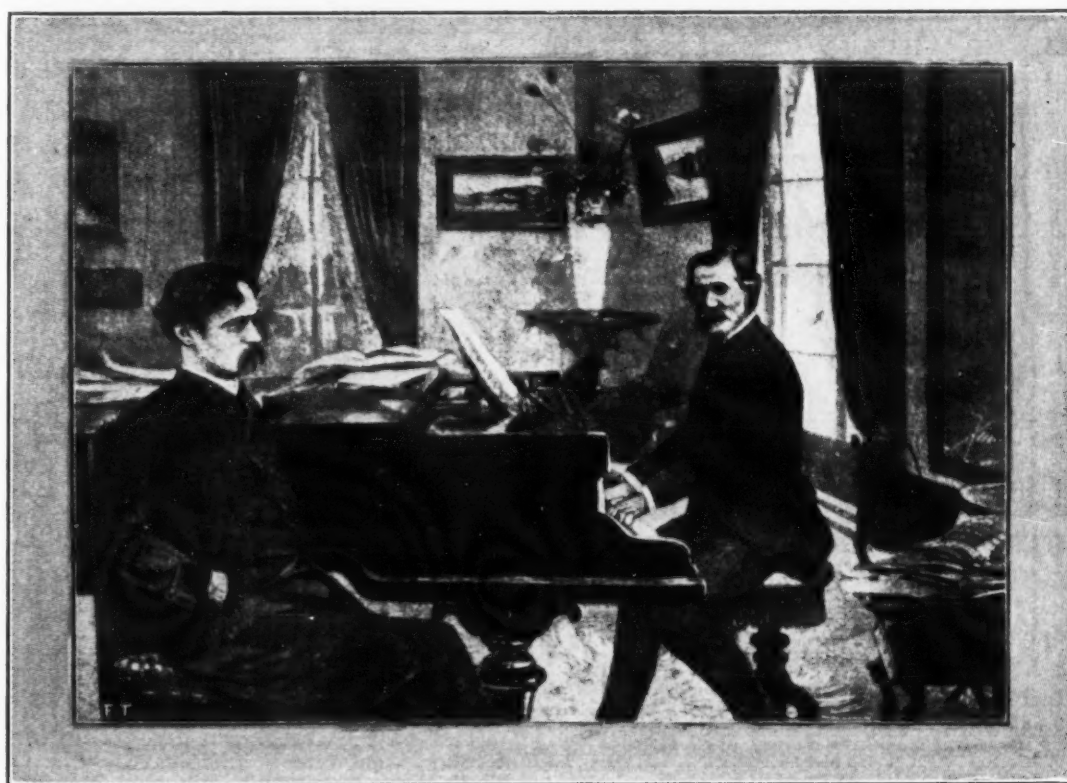
I have heard this man discussed by many of his colleagues, but did not myself, alas, have a chance to admire him. But if all that I have been told be true—and I see no real reason to doubt it—he must have been a veritable genius, one to be compared with Arturo Toscanini. Mariani did not possess the phenomenal memory with which Toscanini is gifted, but otherwise all opinions agree that he was a born "creative" orchestral conductor, and that any work which he took in hand might be regarded in advance as a success. With "Don Carlos," as already mentioned, Mariani performed a small-sized miracle. Under his leadership this score, long-drawn-out and tedious, despite numerous beauties of the highest type (largely because of its dragging, undramatic libretto, which does little honor to Messrs. Mery and Du Locles) when given beneath his baton at Bologna, in 1867, actually produced the effect of a genuinely inspired opera.

Never again was such a triumph bestowed upon "Don Carlos," and, for myself, though I have repeatedly heard the work given with an admirable cast, I must admit that it has always fatigued me. Verdi was not a little grateful to his friend Mariani for the miracle he worked on behalf of the child of his sorrow, and hence Mariani's championship of Wagner was the more keenly felt by him.

I have never been able to find out exactly what took place between Verdi and Mariani. Not one of their numerous friends, nor of the many artists who were their contemporaries ever could or would give me any information on this head. Hence, I am almost inclined to believe that it must have been some very

delicate matter. The fact remains that Verdi and Mariani one fine day became bitter enemies and that Mariani, a man of forceful, energetic character and a good hater, meditated a revenge which would strike his foe where he was most vulnerable. This revenge was Wagner's initial Italian triumph, which Mariani secured for the German reformer. Conducted by Mariani, "Lohengrin" was staged in Bologna and won a positively frenetic success. It served as a signal for the outbreak of an artistic war, which was altogether characteristic of

played the part of the martyr, whose somewhat decadently developed taste excited the general disapproval if not the outspoken enmity of all who claimed Italy for the Italian composer, Verdi, first and foremost, and who refused to have anything to do with this daring northern manifestation, this truly Germanic art, imposing yet devoid of rule and measure, and breaking from every "melodic" tradition. The chance to take revenge on the most notorious malefactor, the greatest traitor to the holy cause of Italy was not long in offering itself,



Giuseppe Verdi and Arrigo Boito, Celebrated Composer and Librettist of "Otello" and "Falstaff," Photographed in Verdi's Villa Sant' Agata 1890

the deep-seated movement which the beligerent Wagner set in motion and which divided all musical Italy (and who is not musical there?) into two exasperated inimical camps. Since I have now to deal with Arrigo Boito, one of Wagner's most enthusiastic Italian disciples, I forbear further consideration of this interesting theme, which I hope to treat at length in other articles of this series. And I will pass at once to Boito and his share in this movement, most convincingly illustrated by his great work, the opera "Mefistofele" (after the first and second parts of Goethe's "Faust").

A Tempestuous Premiere

Aside from Franco Faccio, the notable composer and conductor, who had sought to borrow a few tones from the Wagnerian lyre in his opera, "I Profughi di Minghi," Wagner had no more ardent admirer in all Italy than Arrigo Boito. Many were the enemies Boito made because of his violent, not to say fanatic defense of his idol. Boito at the time

for Boito had written his great reformatory score for the Scala and this very work, his "Mefistofele," was to be presented for the first time on the evening of March 9, 1863, on the leading operatic stage in the land. That night the Scala became a storm center of the first order. Even the oldest opera-goers, as a rule noted for their defective memory, could not recall a more lamentable fiasco.

The man for whom all these inimical demonstrations had been prepared in advance, Arrigo Boito himself—then but twenty-six years of age—seemed to be quite unconscious of them. Quiet, cheerful, with his usual winning smile and his splendid head of deep blonde hair, meticulously parted, he appeared in the orchestra pit at the beginning of the Prologue. A few of his friends received him with encouraging applause, which kindly demonstration he acknowledged with a smile. But the faint wave of commendation was at once suppressed by a chorus of hisses, obviously prepared to do their worst.

The Prologue began. Boito's masterpiece is so well known here that I need only say that this "Prologue in Heaven" is a composition genuinely inspired, whose grandiose building up, ingenious development and imposing climax are effective to a degree which would enable the writer, at least, to hear it once a week without tiring. In fact, I did hear the opera—it was in Trieste, in 1886—no less than twenty-six times in one season and I never missed the Prologue.

This Prologue, at the first performance, was sung from beginning to end behind the lowered curtain. This innovation and the length of the piece, which, then as now, takes forty minutes to complete, was resented by the audience,

which became more and more impatient and uncharitable. The angel voices and those of the blessed youths—at that period a grotesque idea—were mockingly parodied. And at the conclusion, despite the sonorous mass effect of the full orchestra, with the imposing trombones and magnificent choral ensemble, a hostile demonstration of irresistible power broke loose.

But not for a moment did Boito lose his presence of mind. Calm and collected, as though all this display of enmity had nothing to do with him, he conducted the Prologue with absolute poise and confidence. Only when the vulgar outcries of the listeners interrupted the continuity of the music in too brutal a fashion did the ghost of an ironic smile glide over his features. At the end of the Prologue, he left his stand and quietly and peacefully, and as though he had been showered with floral tributes, made his way to the exit.

New Demonstration

But the public was now like a lion which has tasted blood and roars for more. At every change of scene the tumult was renewed. And in *Mephistopheles'* aria, which gains its climax in the phrase "Io fischio, io fischio" ("I whistle, I whistle"), the noise became so great that it completely drowned the music. The audience seemed possessed; practically all who composed it were hissing and howling. It was impossible to restore order.

The critic, Leone Fortis, writing under the nom-de-plume of "Dottore Veritas," said in his *Conversazioni Domenicali*, of this remarkable premiere: "We, that is to say the beautiful Duchess Eugenia Litta, and we writers and friends, all of us devoted, enthusiastic believers in the poet-composer, were seated in the box of that noble lady. The storm was at its height. The Emperor Sigismund (it was at the court of this German emperor that one of the scenes, afterward removed by Boito from his score, is laid) was taking unfair advantage of his right of inviolability by making a mess of his aria. Not a tone was correct—to such an extent had the demonstrations of Boito's enemies excited the artist. The whole public clamored, whistled, uttered cat-calls and all sorts of inarticulate sounds, and overwhelmed the unfortunate singer with scorn and derision, so that he seemed ready to fly the stage at any moment. And there was evident a desire to tear to pieces Boito, who continued to direct with all calmness. The people who sat beneath us in the pit, and whom one might have credited with some glimmerings of culture, turned reddened faces and eyes sparkling with rage up to us as though they would like to take out their fury on Boito's adherents. It seemed as though a real misfortune might occur and our gaze returned again and again to Boito. We could not see his face, but he was beating time as calmly and regularly as though surrounded by friends. His baton did not for a moment betray fear or even excitement. Afterward he confessed to us that his heart had beaten almost to bursting, that at first a grief such as he had never before experienced and then a bitter scorn and, finally, a liberating irony had taken possession of him. For a time he had been tempted to turn about and manhandle some of his mockers."

(Continued on page 26)

SALSOMAGGIORE

DRY FOG TREATMENT

Endorsed by prominent scientists, physicians and artists
Play, read, write or converse while taking treatment

Diseases of Nose, Throat, Larynx, Ear, Bronch
Asthma, Hay Fever, Rheumatism

235 West 72d Street, New York
PHONE 3810 COLUMBUS

INSTITUTE OF MUSICAL ART

of the City of New York
FRANK DAMROSCH, Director

Catalogue on application

120 Claremont Avenue

YEATMAN GRIFFITH

Teacher of Florence Macbeth
and many other prominent
artists and teachers.
STUDIOS: 318 W. 82d St.,
New York. Tel. 8537 Schuyler

Frederick Gunster
TENOR

Personal Address: Musicians' Club
62 West 45th St., New York City

Florence AUSTIN

"HER violin playing was superb, sympathetic, dominating, enthralling."—Meridian (Miss.) Star.

"FINE, free technic, a broad full tone and a style which combines assurance and grace."—Columbia (S. C.) State.

"UNUSUAL command of her instrument."—Roanoke (Va.) Times.

"HER touch is light and airy or bold and vivid at will."—Springfield (Mass.) Daily Republican.

"SHE is a great artist and possesses soul and ability."—Quebec (Ontario) Telegraph.

Management: N. S. F. B. E., Carlisle, Pa.

THE ROMANCE OF MUSIC

[Continued from page 25]

In consequence of the composer's heroic attitude, the opera—it took four and a half hours to perform it in those days—was given to the very last note. When it had died away, however, Boito rushed into the conductor's room, seized coat and hat, and his brain aflame, ran out into the street. He wished to be alone with his grief and rage. Then he remembered that he had not eaten a mouthful the whole day long and, hurrying into the Café Cova, near the Scala, told the waiter to bring him any dish he had ready. "I can only give you pigs' feet—that is all there is ready at the moment," said the man. And Boito in his rage replied: "Pigs' feet, yes; bring me pigs' feet—from the same pig the public has shown itself to be to-day!"

On the Ruins of Carthage

Hardly had Boito reached home, when (as he later told in all detail) he felt

the imperative need to give vent to the rage which again completely possessed him. He was seized with a veritable lust of destruction. Everything that came to hand was frantically torn to pieces or broken—books, papers, household articles, bric-à-brac, furniture—all fell victims to his anger. He carried on like a vandal, for nothing escaped when once his eye had lit upon it. Afterward he regretted, most of all, the destruction of various pictures and statuettes, as well as of some finished compositions which had suffered from his excess of rage. His intimate friends suspected how he felt and after several hours of vain search they at last discovered him in his room, surrounded by the spoils of his vandalism, somewhat like Marius on the ruins of Carthage.

But by this time Boito was cool and collected again; his rage had evaporated. He interrupted the consolations his friends attempted with the words: "Leave me alone! I know what you

want to tell me better than you do yourselves. I have no doubt that my 'Mefistofele' will some day be given a better reception, and that Milan itself will honor it as it deserves—perhaps even more than it deserves!" He was right, for progressive Bologna in 1876 righted the wrong originally done him. There "Mefistofele" had a complete triumph; not a little due to the better cast which sang the work. In Milan, at the world première, only one really important singer had participated, the basso Junca, whereas the tenor, Spallazzi, and the *Signorine Reboux* and *Flory* could satisfy only modest claims. In Bologna it was Luigi Mancinelli who had studied the score and who directed it with rare effect and control. Later, in 1887, "Mefistofele" triumphed in Milan, as it had in Bologna. True, Boito had extensively revised his score and a good part of the original could no longer be recognized. But of this I will speak in another article.

ment, whereas taught creatively, it develops the higher nature and feeds the soul. Besides this, the playing is very different. Give me a child who hears and who is being taught to work things out her from own self, and one who is being taught the "old way," side by side, playing the same music, and the difference in beauty and real feeling is unmistakable.

Growth of the New Idea

Teachers all over the country are flocking to classes on the new teaching; they come from every direction, and more and more the desire for the right musical training grows. Calvin Cady, whose book on Music-Education led the way in this new direction, is an authority on the subject of the "new teaching." MacPherson's "The Musical Education of the Child" and Yorke Trotter's "The Making of Musicians" are also very useful and illuminating books. More than all else, the splendid collection of tunes that teachers are continually bringing in from the children's classes prove how easy it is for the children to find melody in themselves. Words are used to start the flow of original songs, but before very long the teacher is almost overwhelmed with the verses set to original tunes brought by the children.

The teacher's equipment for this sort of work is more difficult than the old equipment. No "method," no system of exercises will do. She must sing, play, transpose, improvise, modulate; in other words, she must be an artist, not a drill-master. But the reward is great, for at the end of a day's teaching a sense of exhilaration and genuine pleasure comes, instead of the old sense of drudgery and futile effort. Into the beautiful and joyous realm of music, through listening and understanding, the teacher leads the children, and together they feel the wonderful sense of harmony that comes from dwelling in this realm.

"Creative Teaching": What It Means to Exponent and Pupil

Music Study Made a Joy for the Child—Artists, Not Drill Masters, Needed—Encouraging Original Thought—Mechanical Exercises Loathed by the Young

By HARRIET AYER SEYMOUR

THE fact that people are recognizing the necessity for a different sort of education helps to establish music on an educational basis. Music, the Cinderella of the school curriculum, is being recognized as important. The cry now is for a more creative kind of teaching. No more typical "school marm" and dried-up professors; we are beginning to feel the need of live, original, creative artists, whose very presence means inspiration, to teach our children. The noted painter, George de Forrest Brush, once said, in talking over social conditions and the remedy: "We must change the thoughts of men; we must turn away from mechanical things and become creative artists—this is the only way out." So I believe it to be.

Music used to be hammered into children (through mechanical exercises), and no wonder they detested it. The creative teacher must be equipped musically; she cannot rely on any "method." She must know music, be able to sing, harmonize tunes, remember melodies given by the children, transpose, improvise, etc. Her equipment is partly an attitude of mind and partly a musical consciousness, added to a thorough knowledge of folk music and the classics. By our thought we mould our destinies. The creative teacher leads the children to think and to listen. The latter sing their own tunes to their own words, transpose, write and harmonize them and play them.

Classes of six are better at the beginning than individual lessons. The children enjoy the lesson far more when they have it together.

The old idea of music for performance has given place to that of music for development. Performance does fol-

low, but a far better foundation is laid if the children are not pressed to "play a little piece" as soon as the lessons are started.

We now realize that the inner side is the really important thing, and that if the child is awakened musically from within, the connection is made and never lost. Only those who really hear music and can at any moment turn aside dull care by opening the door of their minds to music, know of the rest and refreshment of spirit to be found.

The physical reaction from this kind of music-teaching is quite extraordinary; nervous children become quiet and poised, and timid, tense children develop freedom and ease. Rhythmic phrases are played to them; they swing, step, dance and express the rhythm in all sorts of ways. Everything is heard and felt inwardly before it is played.

How Children Respond

One of the remarkable things about this sort of teaching is that the children grow so fond of it. In a modern school, where music-teaching of this kind is one of the chief subjects, they have been obliged to lock the pianos to keep the children away from them. The love of music has grown to such an extent that the teachers of other subjects are disturbed.

Music is spreading like wildfire. The old idea of keeping it as a special privilege is also going, and "the people" are beginning to want it for their children. At the Music School Settlement, where it has been my privilege to work for a number of years, the waiting list is very long, and eager children and insistent mothers and fathers throng the building on the day for hearing applicants. One little fellow said: "He wanted to come to the school because his teacher made him play all exercises and gave him a hate on music."

This is it—music taught mechanically kills the artistic and spiritual develop-

Mme.
BUCKHOUT
THE SINGER OF
DEDICATED SONGS
265 CENTRAL PARK W.
New York

ALBERT DOWNING
Canadian Tenor
CONCERT—ORATORIO—RECITAL
Soloist with Niagara Falls, N. Y. Choral Society,
"Judas Maccabeus"; Peterborough Choral
Society, "Messiah," Etc.
ADDRESS - TORONTO, CANADA

"OPEN THROAT"
and "DIAPHRAGM"
taught by
AUGUSTA
SCHACHT
Summer Classes, Fergus Falls, Minnesota

YVONNE
DE TREVILLE
COLORATURA SOPRANO
Management: Alma Voedisch, 1425 Broad-
way, New York.
Personal Address: The Rockingham,
1744 Broadway, New York City.

DAVID BISPHAM
INSTRUCTION IN SINGING
& DRAMATIC RECITATION
OPERA—CONCERTS—RECITALS
44 West 44th Street, New York

HARTRIDGE WHIPP
BARITONE
CONCERTS, ORATORIO, RECITALS
504-505 EILERS BUILDING
PORTLAND OREGON

JOHN
McCormack
In America Entire Season 1916-17
EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
1451 Broadway, N. Y.
Steinway Piano Used

ADELAIDE
GESCHEIDT
Instructor of "Miller Vocal Art-Science"
THE NEW SCHOOL OF VOICE DEVELOPMENT
Studios 817 Carnegie Hall, New York Tel. 1350 Circle

JOHANNA
**BROCKS-
DETTEKING**
Soprano
CONCERT
ORATORIO
RECITALS
Studio
607 W. 137 St., New York
Tel. Audubon 1600

DR. WILLIAM C. CARL announces the re-opening of the
Guilmant Organ School, October 9th, 1917
With increased facilities in each department
(Dr. Carl Personally Instructs All Students in the Art of Organ Playing)
SIX FREE SCHOLARSHIPS
150 Students now holding positions in America
Send for new illustrated Catalogue 44 West 12th Street, New York

AMERICA FIRST
"SONGS OF AMERICAN WOMEN"
ETTA HAMILTON MORRIS, Soprano
17 Revere Pl., Brooklyn, N. Y.

LOUISE DAY
LYRIC SOPRANO
Concert Recital Oratorio
SEASON 1916-1917
Exclusive Management: Miss Annie Friedberg
1425 Broadway, NEW YORK

SOLOIST SEASON 1917-18
NEW YORK ORATORIO SOCIETY
N. Y. PHILHARMONIC SOCIETY

**GRACE
KERN**

SOPRANO

"Take Melba at her best and then you have an idea how GRACE KERN sang on Thursday night."—Joseph Pache, Conductor Oratorio Society of Baltimore
Mgt.: Haensel & Jones, Aeolian Bldg., N. Y.

GEMUNDER
SOPRANO
Concerts—Recitals
Address: Claude Warford
Met. Opera House Bldg., 1425 B'way, N. Y. C.

FRANCESCO LONGO
Pianist and Accompanist
1410 Herkimer Street, Brooklyn, N. Y.
Phone: 4249 East New York
Waldorf-Astoria Hotel or New York

ALEXANDER LAMBERT
will resume
Piano Instruction
on Oct. 1st at his
NEW RESIDENCE
171 West 71st St., New York

Jennie Ross Standart
Contralto
CONCERT—ORATORIO
Costume Recitals
Special Programs for Clubs
126 Massachusetts Ave., Detroit, Mich.

PAUL DUFALT
Just returned from his Australasian and
Far East Tour
Summer Address:
Ste. Helene de Bagot Canada, P. Q.

SOUSA AND HIS BAND
Associated with
New York Hippodrome
SUCCESSES
1915—1916—1917
Office, 1 West 34th St., New York City
(Telephone, 6128 Greeley)

A "STUNNING SEASON" IS THE PROSPECT OF CHRISTINE MILLER



Christine Miller (on the Left) and Two Friends at Magnolia, Mass.

PITTSBURGH, Sept. 1.—"I have just come home and am getting ready for a stunning season—it looks splendid!" This was what Christine Miller, the popular American contralto, said the other day after her arrival from Magnolia, Mass., where she spent part of her vacation. War-time conditions have apparently caused no let-up in the number of engagements of this artist. The accompanying photograph, taken at Magnolia, shows Miss Miller with Armand Vecsey, director of music at the Ritz-Carlton in New York, and Ruth Welch of the "Princess Pat" company.

SEAGLE'S CHARITY WORK

Aid Extended Schroon Lake Churches as Well as Red Cross Undertakings

SCHROON LAKE, N. Y., Sept. 1.—Not the least of Oscar Seagle's interests of the summer has been his philanthropic work. Despite the claims of such national charities as the Red Cross, he has been able to give his own services, and to enlist those of many of his pupils for the betterment of the music in the two little local churches, with the result that Schroon Lake church-goers have had music worthy of a large New York church. On Saturday evening last a special sacred concert was given and, through the efforts of Mr. Seagle and a number of the pupils, enough money was raised to purchase a new organ to replace the wheezy affair that has been in use so many years. A concert at the Leland House did much for the charities of the Catholic Church.

In addition, the entire colony has raised money for the Red Cross and the Sea Breeze Fund of New York City. In connection with the former, Mr. Seagle himself is to give a recital at Lake George this evening, while a number of his pupils journeyed to Warrensburg last Tuesday for the same purpose.

Fanning and Turpin Give Red Cross Benefit

SANTA BARBARA, CAL., Aug. 24.—Cecil Fanning and H. B. Turpin gave a recital to-day for the benefit of the local Red Cross. The affair was a brilliant success artistically, socially and financially. All of Santa Barbara and Montecito were present, for the occasion was one of double interest. Besides hearing Mr. Fanning and Mr. Turpin for the only time this summer, society wanted to see the beautiful new home of Mr. and Mrs. Walter S. Kennedy, which was opened

for the first time on Friday afternoon. Mr. Fanning has been the guest of Mr. and Mrs. Turpin this summer at Montecito, a suburb of Santa Barbara. They will leave for San Francisco on Sept. 7 and spend ten days there before beginning their concert tour of Western Canada, under the management of Laurence A. Lambert of Calgary.

LEE PAITISON'S PLANS

To Open Private Studio in Boston—His Concerts and Conservatory Teaching

BOSTON, Aug. 27.—Lee Pattison, favorably known among our younger resident pianists, not only from his faculty connection with the New England Conservatory of Music, but from the highly artistic two-piano recitals he has given with Guy Maier during the last two seasons, has spent much of his summer vacation at his home in Brookline, Mass., where he has been preparing for the busy season of teaching and concertizing that is in store for him. In addition to his conservatory teaching, Mr.



Lee Pattison, the Boston Pianist

Pattison will open a private studio in the Pierce Building in Copley Square this fall. With Guy Maier he will be heard extensively in their distinctive programs of two-piano music. They will appear in Aeolian Hall, New York, early in October, and a week later in Jordan Hall here.

In speaking of his summer practising, Mr. Pattison says: "One of the most interesting things I have been practising is a Humoreske, for piano and orchestra, a new work by Arthur Shepherd, which is very American and very original. I am happy to think that I am to have the honor of giving the first performance of it with the New England Conservatory Orchestra early in the fall. I have also been getting some material ready for some lecture-recitals, the first of which, on Bach, will be given here in November."

"My summer's gardening," adds Mr. Pattison, "has proved an interesting and profitable experiment, for, besides providing outdoor employment for a fussy musician, it has grown so fast and yielded so much that it has kept our family of four eating like harvest-lords to keep up with it."

W. H. L.

Summer Colony at Northpoint Port Entertains Minnie Tracey

At Northpoint Port, Mich., where Minnie Tracey is spending her vacation, the American soprano has been entertained by the many prominent persons who are there for the summer. At the home of Mrs. Marshall of Washington, D. C., Marguerite Hukill, Miss Tracey's gifted pupil, recently sang and made a sensation.

ROSE WOLF Assistant for 15 years to the late **RAFAEL JOSEFFY**
Teacher of Piano

HOURS FOR CONSULTATION: MONDAYS and THURSDAYS 3 to 5 P. M.

STUDIO, No. 8 STEINWAY HALL, 109 East 14th Street, NEW YORK

Telephone: Stuyvesant 4595

Address all mail to Residence, 8687 BAY PARKWAY, BROOKLYN, N. Y.

ROSA OLITZKA

Famous Operatic Contralto

EDNA GUNNAR PETERSON

Concert Pianiste

GEORGE O'CONNELL

Dramatic Tenor

HELEN ABBOTT BEIFIELD

Costume Soprano

Exclusive Management: VERA BRADY-SHIPMAN, 850 McClurg Bldg., Chicago

MISCHA ELMAN

Entire season 1917-1918

APPLY NOW FOR
REMAINING DATES

EXCLUSIVE MANAGEMENT: METROPOLITAN MUSICAL BUREAU, AEOLIAN HALL, N. Y.

BUSH & LANE



PIANO built according to scientific principles, especially for musical people, who naturally expect an instrument to yield perfect service in musical quality and wear. Bush & Lane Grands and Uprights are thoroughly qualified to meet all requirements of home, school, studio or other use where the highest degree of service is desired.

BUSH & LANE PIANO CO.

Makers of Bush & Lane Pianos and
the famous Cecilian Player-Piano

HOLLAND

MICHIGAN

FAMOUS ARTISTS FOR APPLEBAUM CONCERTS

Series Will Open at Madison Square Garden with Brilliant Program and Continue at Carnegie Hall

Following the announcement of the opening concert of the season, given under the direction of Misha Applebaum, editor of *The Humanitarian* and founder of the Humanitarian Cult, which will take place in Madison Square Garden, Sept. 27, Mr. Applebaum has given out the dates for a number of succeeding concerts which will be given in Carnegie Hall. For the opening concert a remarkable aggregation of artists has been engaged, including Mme. Schumann-Heink, Mme. Frances Alda, Mischa Elman, violinist; Giovanni Martinelli, tenor; Percy Grainger, pianist; Giuseppe de Luca, baritone, and the Russian Symphony Orchestra, under the direction of Modest Altschuler. It is rarely if ever that such a collection of artists appears except at a benefit concert for some prominent charity. Any one of several of them would alone be able to fill Madison Square Garden.

During last season, the concerts arranged by Mr. Applebaum in Carnegie Hall were largely attended and became important features of the musical season. It is apparent that this season these concerts will attain an even higher standard. Among the artists who will appear at Carnegie Hall are Mme. Matzenauer, Melanie Kurt, Florence Macbeth, Max Jacobs, Leon Rothier, Ru-

dolph Ganz, Leopold Godowsky, Ossip Gabrilowitsch, Vera Barstow, the Scholder Sisters, Hanz Kindler, Kriens's Symphony Orchestra and the Rialto Orchestra.

The programs for the first four concerts at Carnegie Hall will be given by the following artists on the dates indicated: Oct. 2, Richard Buhlig, pianist; Rita Fornia, soprano of the Metropolitan, and the Riesenfeld Symphony Orchestra. Oct. 16, Mana Zucca, pianist; Merced de Pina, soprano; Roger de Bruyn, tenor. Oct. 30, Theodore Spiering, violinist; Robert Lortat, pianist; Frida Benneche, soprano. Nov. 5, Samuel Gardner, violinist; Aurelio Giorni, pianist; Mabel Rieglman, soprano of the Metropolitan.

Other concerts will be given Nov. 20 and 30, Dec. 17, Jan. 8 and 22, Feb. 4 and 19, March 5 and 18, April 2, 16 and 30, May 14 and 27.

WEIGESTER

Studios of Vocal Music
CARNegie HALL, NEW YORK

Robert G. Weigester, Dir.

VOCAL INSTRUCTION

of Superior Quality at
MODERATE RATES

Write for booklet M

ARTISTIC TECHNIQUE AS BASIS OF POWER IN INTERPRETATION

How It Is Mastered—Can We Have Too Much Technique?—
Mechanism Acquired in the Earlier Stages—Obtaining
Tone Color, Varieties of Touch, Evenness and Velocity

By HARRIETTE BROWER

IN listening to the inspired performance of a great pianist, in which each tone is of such rare quality and beauty that we are held as it were in the golden meshes of a delicious spell, little thought is ever given to the means by which this spell is woven. The means are kept well in the background—or rather they have been so spiritualized by feeling and emotion in the artist's interpretation, that they have been lost sight of. In fact, we wish to forget, in such moments of exaltation, all thought of mechanism, that we may soar on the wings of the composer's thought, up into the atmosphere of pure music.

It is indeed natural that we should wish to forget the means by which all this is accomplished. We do not want to be hampered in our flight by any wonder-

ment as to how this or that tone quality is obtained, or how such an effect is produced. Technique, in the case of the artist, has been so consummately mastered, that it can be put out of sight, out of mind, and only the high message is brought to us—the message of the composer.

When the performance is over and we have awakened from the spell; when we are in calmer mood and can consider the causes by which such artistic results have been brought about, we admit that a perfect mechanical equipment was at the base of the exquisite pleasure we had experienced. Without an artistic technique, no inspired performance were possible. All the inspiration in the world will not overcome clumsy, unresponsive touch and monotonous delivery. No light can shine through stiff, unwieldy fingers.

We are constantly told that technique

is only a means to an end. It is that and more; it is the basis upon which the superstructure of an ideal performance is reared. Fine technique is an art, and to perfect it should be the aim of every pianist. We are also told by some of the great artists of the keyboard that the performer needs at least ten times more technique than the piece requires in order to render it with control and abandon. This statement has the value of a definiteness that we do not always find in the executive artist. It also proves the paramount need for an immense amount of facility, power and control.

Can we have too much technique? We answer unhesitatingly no, if technique is used in its rightful province as the basis and handmaid of inspired interpretation. If, however, it is used to exploit itself, to dazzle and becloud the listener with marvelous feats, thus distracting his mind from contemplating the pure beauty of the music, we are ready to cry out against too much technique. Even then it would be well to remind ourselves that the pianist who allows his exploitation of technique to overshadow his powers of expression, has probably little feeling or soul to put into his music. He argues, perhaps, that if he cannot touch and appeal to his hearers, he can at least dazzle and astonish them. His digital feats should be classed under the head of pure mechanism, and do not belong to artistic technique at all. Of the latter no pianist can have too much.

Mechanism, as I understand its rela-

tion to artistic technique, should belong to the earlier stages, when one must learn correct movements, positions, conditions and the sensations and appearance these produce. Mechanism requires a large quantity of forms, more or less mechanical, with which to lay the foundation for the artistic technique which is to result from them. It goes without saying that mechanism must be founded on correct principles, or it will never amount to anything. It is also true that mechanism, if pursued with the sole idea of reaching mechanical perfection, and not as a means, can rise to dazzling heights, and yet be only mechanism after all, with no glow of soul and life about it.

Artistic technique as a basis of interpretation is quite another thing. It fills so-called mechanical forms with vitality and expressiveness. It forms each tone with reference to the specific quality desired. The true artist must have such a medium of expression, a medium which he can mold at will, as the potter molds the plastic clay in his hands, into forms of beauty and power.

What does artistic technique include? First, the ability to create a beautiful singing tone. Though the keys of the piano are ready for our fingers and it is an easy matter to depress them, yet a sweet, rich, vibrant tone must be created by the pianist as truly as the violinist must create tone on his instrument. The difference in tone quality is not always due to the instrument, either, for we know that one player will make the piano sound harsh and tinny, while another artist with a finer feeling for tone will make the same instrument sound rich and mellow.

Second, the ability to color that tone with various shades of dynamic quality, from soft to loud.

Third, to play tone passages with all possible varieties of touch. Like the artist in colors, the pianist must have many gradations of touch on his palette, for he will need them all to give expression and variety to his playing.

Fourth, the ability to play passages with absolute evenness. A young artist, who recently leaped into fame through his artistic interpretation, confessed that this quality of perfect evenness was a goal of his most strenuous effort and he found it very difficult of attainment.

Fifth, command of velocity. This is one of the earmarks of consummate technique. But velocity, as we all know, is too often employed for the sake of mere mechanical display. Yet artistic velocity must take its legitimate place as an important factor in carrying out the composer's intentions and in making telling effects. Anyone who has heard the young Brazilian, Novaes, deliver the long descending scale in Beethoven's Fourth Concerto as she does with lightning rapidity and smoothness, yet with not a trace of sensational display, will understand what is meant here by artistic velocity. This is one of the points on which the amateur or the non-artist fails; he cannot play with any rapidity. "I cannot play fast," he complains. He lacks the technical command of his mental and physical forces, and must acquire that before he can interpret a composition which requires much more velocity than he is master of. Here again it is proved that technique is the basis of interpretation.

The young teacher or amateur asks anxiously the question of how to acquire artistic technique. He hopes to solve it by coaching with some renowned artist-teacher. He tries this experiment for a few weeks or months, works on several big compositions, practises six or eight hours a day, and imagines he is getting nearer the acquisition of a dependable, artistic technique. But is he? Will the hours of repetition spent on a Chopin Ballade or a Liszt Rhapsodie give the principles of tone production? Will a Brahms Rhapsodie show how to play passages with absolute evenness, smoothness and variety, and with understanding of how variety is produced? No, you must go back further and dig deeper than these. You must investigate your foundation, and square your present attainments by the rules of artistic technique, and then see where you fall short and in what you fail.

If you admit that artistic technique is the basis of artistic interpretation, then the next step is to acquire the right kind of technical principles and develop those to the highest degree you are capable of. But do not expect to acquire them from the artist-teacher. That is not his business. Go to someone who understands the subject thoroughly, and secure what you need. When you have mastered it, you can interpret artistically, and you will be in a position to profit by the slightest suggestion from the finished artist. For you now possess the basis of all interpretation—an artistic technique.

(All rights reserved.)

:-: MUSICIANS' DIRECTORY :-:

LILLIAN ABELL, Pianist,
SPECIAL SYSTEM OF SIGHT READING
SUMMER COURSE—INDIVIDUAL INSTRUCTION
Studio, 201 W. 108th St., New York. Tel. Academy 921

CAROLYN ALDEN ALCHIN
HARMONY—EAR TRAINING
1237 South Hoover St.
LOS ANGELES, CALIFORNIA

MRS. CARL ALVES
C. WALDEMAR ALVES
TEACHERS OF SINGING
48 West 90th Street New York

FERNANDO AMANDES
Operatic Baritone. Italian, French, English,
Extensive Repertoire.
care of MUSICAL AMERICA.

The American Institute of Applied Music
32nd season begins Oct. 1, 1917
212 West 59th Street, New York City
Tel. 2329 Columbus.

Mme. ELLA BACKUS-BEHR Teacher of Piano
and Voice
Teacher of Merle Tillotson Alcock, contralto, and
Bechtel Alcock, tenor—Refers to Mme. Louise Homer.
Applications made at 4 West 91st St., N. Y. Tel. 9689 River

ALEXANDER BERNE
PIANOFORTE INSTRUCTION
Pupil of and endorsed by Rafael Joseffy
Metropolitan Opera House Bldg., N. Y.

WALTER L. BOGERT, Baritone
TEACHER OF SINGING
161 West 71st Street and 130 Claremont Avenue
New York City

GIUSEPPE CAMPANARI Teacher of Singing
BARITONE
STUDIO, 608 WEST END AVE., NEW YORK
By appointment only

ERNEST CARTER
COMPOSER—CONDUCTOR
Address: 150 West 58th St., New York

EARL CARTWRIGHT, Baritone
Concert, Recital, Oratorio
112 West 47th Street New York

MAY MARSHALL COBB
SOPRANO
Hotel Clendening. New York City

DALCROZE SCHOOL OF EURHYTHMICS
New York—9 East 59th St.
Authorized by Dr. Jaques-Dalcroze
Prospectus on application
Plaza 4426

MR. AND MRS. ROSS DAVID
VOICE PRODUCTION AND REPERTOIRE
260 West 57th St., New York
Tel. Conn.

Mme. REGINA de SALES TEACHER OF
SINGING
Formerly of Paris—now in New York
Personal address: 7 East 87th Street
Phone Lenox 2880

MARY HISSEM DE MOSS, Soprano
Address, personally, 106 West 90th Street, New York
Telephone, 3552 River

MILDRED DILLING, Harpist
Studio; 18 East 60th Street, New York
Telephone Plaza 4570

HENRY PURMORT EAMES PIANIST AND
LECTURER
Director of Piano Department, Cosmopolitan School
of Music, Auditorium Bldg., Chicago.

WILLIAM J. FALK, Teacher of Singing
Address 292 W. 92nd Street New York
Telephone: 6919 Riverside

LYDIA FERGUSON, Coloratura Soprano
Classic repertoire—Lieder
Chansons en Costume
50 Morningside Drive, New York,
Tel. Morningside 4023

HENRY T. FLECK
Head Musical Department,
Normal College, New York
68th St. and Park Ave. Tel. 2443 Plaza

HARRY GILBERT, Accompanist
61 West 50th Street, New York
Telephone Circle 3309.

IRWIN HASSELL
PIANIST AND ACCOMPANIST
Hassell Conservatory
853 Marcy Ave. Tel. 5791 Bedford, Brooklyn.

CELESTE D. HECKSCHER, Composer
of Orchestral, Instrumental and Vocal Music.
Address Publishers: H. W. Gray Co., New York

JESSIE FENNER HILL
TEACHER OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway, New York (Bryant 1274)

ARTHUR J. HUBBARD, Vocal Instruction
246 Huntington Avenue
BOSTON, MASS.

SERGEI KLIVANSKY, Teacher of Singing
8 years leading instructor Stern Conservatory, Berlin;
3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York.

ARTHUR LAWRASON
VOICE-PRODUCTION
The Nevada, B'way and 70th St., N. Y.
Telephone, Col. 684.

ISIDORE LUCKSTONE, Teacher of Singing
53 West 86th St., New York
Telephone 7493 Schuyler

FLORENCE McMILLAN
COACH—ACCOMPANIST
226 West 129th St.
Tel. Morningside 4870

GWILYM MILES
BARITONE
STUDIO: 2231 Broadway, New York City

EDMUND J. MYER
703 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK
TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. NIESSEN-STONE
Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art. Private
Studio: 50 West 67th St. Tel. 1405 Col.
Mgt: Annie Friedberg, 1425 Broadway.

SIGNOR LUIGI PARISOTTI
Speaking and Singing
21 Claremont Ave., New York
Phone, Morningside 6320

ELIZABETH KELSO PATTERSON SCHOOL OF
SINGING
also THE MISSES PATTERSON HOME for
YOUNG LADIES STUDYING MUSIC and ART,
257 West 104th Street (corner West End Ave.),
New York City.

N. VAL. PEAHEY, Pianist
TEACHER OF PIANO AND VOICE
STUDIOS { NEW YORK—816 Carnegie Hall.
{ BROOKLYN—99 Euclid Ave.

ASTOLFO PESCIA
MAESTRO OF "BEL CANTO"
148 W. 92nd St., New York
Telephone: Riverside 3815

DOUGLAS POWELL SPECIALIST IN VOICE
PLACEMENT
Teacher of Clara Loring and other prominent singers.
302 Madison Ave., New York.
Phone Murray Hill 8693.

MELANIE CONSTANCE RICHARDT
GERMAN DICTION FOR SINGERS ACCORDING
TO THE LEHMANN PRINCIPLES
Tel. Riverside 7260. 381 Central Park West, New York

CARL M. ROEDER, Teacher of Piano
STUDIO: 607-608 CARNEGIE HALL, N. Y.
Residence: 680 St. Nicholas Ave.
Newark Studio: 136 Roseville Ave.

FRANCIS ROGERS
Concert Baritone, Teacher of Singing,
July 1 to Sept. 15, Water Mill, N. Y.
144 East 62d Street, New York.

THE NORMAL INSTITUTE OF MUSIC
LOUIS ARTHUR RUSSELL, Director
Teacher's and Professional Courses in Voice, Piano,
Theory and Physical Culture. (Russell Modern
Methods.) Booklet, etc. 853 Carnegie Hall.

THE SITTIG TRIO
Violin, 'Cello and Piano Recitals, Clubs, Musi-
cales, etc.
Fred. V. Sittig, Teacher of Piano and Accompanist.
318 West 57th St., N. Y. Phone: Schuyler 6996.

SCHOOL OF MUSICIANSHIP
Mme. C. TROTIN, Director
Course for Singers: Solfege, Theory and
Rhythm. Course for Pianists: Theory,
Harmony applied to the Piano, Improvisation,
Transposition.
Studio 805 Carnegie Hall, N. Y.
Send for circular Phone 5410 Riverside

CHARLES GILBERT SPROSS
PIANIST-ACCOMPANIST-COMPOSER
Address: 38 W. 129th Street, New York

MME. GRACE WHISTLER
VOICE
Studio: 210 Fifth Ave., New York

WALTER S. YOUNG
TEACHER OF SINGING
Carnegie Hall New York

ZIEGLER INSTITUTE of Normal Singing
MME. ANNA E. ZIEGLER, Director
Metropolitan Opera House, New York.
1425 Broadway Tel. Bryant 555

NEBRASKA SCHOOL CHANGES OWNERSHIP

Chautauqua System Purchases the University School from Willard Kimball

LINCOLN, NEB., Aug. 29.—One of the most important changes in musical circles in Lincoln and Nebraska to take place in recent years was the sale last week by Willard Kimball, President of Nebraska Music Teachers' Association, of the University School of Music here, which institution, known throughout the West, was founded in 1894 by Mr. Kimball, and which he has since directed. The purchasers, not only of the School, but of the large well-equipped building across from the State University, and a quarter of a block of ground, were a group of men connected with the Standard Chautauqua System of Lincoln. The new officers of the institution are: C. Olin Bruce, president; L. J. Strain, vice-president, and Elmer M. Avery, secretary-treasurer. To insure a continuance of the old policies of the School, Mr. Kimball has consented to remain for an indefinite period as advisor, and his son, George Kimball, will retain his present connection with the business staff.

Mr. Kimball's retirement from active musical life will be greatly regretted. He graduated from Oberlin Conservatory and followed his study there with further study abroad, where he was associated at the Leipsic Conservatory with such eminent artists as Carl Reinecke and Oscar Paull. Returning to America he taught for a time at Oberlin, and then came as far west as Grinnell, Iowa,

where he established a thriving school of music, and helped organize the Iowa Music Teachers' Association, of which he was president. In 1894, Mr. Kimball came to Lincoln, and by his own unaided efforts, has built up a school of music which for high standards is second to none in the country. In point of attendance it stands very high also, the registration last year being nearly 1,000 students.

Always progressive, Mr. Kimball has established many departments unusual in a school of this character. For some years he has maintained, in connection with the Normal Training department, a model school, where a hundred Lincoln children are taught free of charge, annually, by the Normal students. Believing that the hearing of good music is an important part of a musical education, Mr. Kimball, over a score of years ago, instituted a concert course, to the concerts of which all students were admitted upon the payment of a nominal fee. This he has maintained during all these years, sometimes at a personal loss, and there is scarcely an artist or musical organization of any prominence who has not appeared in Nebraska under his management. He was also instrumental, in earlier years, when it was at times impossible to bring certain large organizations to Lincoln, gone to the great trouble of collecting together a crowd of musical enthusiasts and chartering special trains to Kansas City and Omaha, for special concerts.

Many artists have been under Mr. Kimball's management during these years. Believing in the standardization of the art of music teaching, he last winter called together several hundred of the teachers of the state, and at Lincoln, during the holiday season, helped organize the State Music Teachers' Association of Nebraska, of which he was elected president.

H. G. K.

THE NEED FOR MUSICAL EMANCIPATION

[From the Oakland, Cal., Tribune]

THIS is an off season for symphony, and it is not to be expected there would be much stir in that direction; but the extreme quiet is taking on something of an ominous character. It is abnormal. Money enough has been subscribed to carry the next season of the San Francisco Symphony through, and it is thus assured as to its finances; but there is a feeling that the situation is precarious as to war possibilities. With German greatly preponderating in the music, it is realized that things might take a turn that would chill the Symphony enterprise. This possibility is recognized in other centers, and some of the music publications have taken to discussing it in a rather open way. One feature that has been dilated upon is the fact that symphonic efforts and the larger music enterprises generally in this country are almost entirely in the hands of German directors and conductors and have a very decided Teutonic tinge. There is not an American eminent in conducting higher class music enterprises, though there are several who are reckoned of high order and of unusual competency. One of the

greater musical efforts—that at Chicago under the direction of an Italian maestro—has forsworn all German music.

The St. Louis Republic discusses the musical situation in a way to fetch the matter directly up for consideration. Doubtless the ideas advanced have suggested themselves to others having to do with music affairs since this country entered the war, and are the cause of the lull that has been noticed in music projects. The article goes on to say that we are not at war with German music, but with kaiserism; and it notes that while President Wilson skilfully differentiated the German Government from the German people, the Kaiser is receiving the support of the people almost to a man. The article names some of the conductors at New York, Boston and Cincinnati, deploring that we have left our orchestral work so completely to that nationality, discusses the country's paucity

SIZE OF HANDS IMPORTANT FACTOR IN PIANO PLAYING, SAYS GODOWSKY

"GODOWSKY considers the size of one's hands of much importance," said one who had studied under the noted master.

"After examining my hands he said they were too large, that I was like Rubinstein in that one respect. He told me it was on account of his large hands that Rubinstein struck so many wrong notes.

"It is a fallacy to assume that large hands are an advantage; if I had to choose between hands too large and too

small, I would choose those too small. One should have light hands for playing. Hofmann, de Pachmann, and most pianists of first rank have small hands," said the eminent pianist.

"In his teaching Godowsky touches on the history of music, musical form and analysis, a knowledge of which he insists all pianists should possess. My first lesson was a long but very interesting and instructive lecture. In these talks he would tell, for instance, of the development of the cadenza.

"Anything a pianist does," says Godowsky, "can be explained—none of his doings are occult. There is a scientific explanation for everything. In order to understand better the mechanism of the human playing apparatus I have had doctors in Vienna show me a dissected human arm and reveal the workings of the muscles.

"Some musicians do remarkable things instinctively, they cannot explain how—just as a child sometimes says

Japanese Girl with Her Koto Brings Novelty from Orient



Yosika Nomura, Who Has Arrived in San José, Cal., from Japan. The Picture Illustrates the Method of Playing the "Koto"

SAN JOSE, CAL., Aug. 24.—A bit of the Orient was transplanted to San José when Yosika Nomura, a young Japanese girl, arrived in this city, bringing one of the most popular of her native instruments, a "koto." This instrument, which is most curious to the eye and ear of the uninitiated, is made of kiri wood (Japanese poplar), is six feet long and has thirteen strings, which are tuned by means of bridge-like blocks of ebony, tipped with ivory, there being one of these for each string. By pressing on the string, back of the bridge, the tension may be increased and the pitch temporarily altered. The tuning (consequently the position of the "bridges") differs according to the selection to be played. The instrument has a compass of three octaves, according to Japanese

musical notation, the highest octave consisting of six, the middle, five, and the lowest, two strings. All of the notes are within the compass of our treble clef.

The strings, which are made of silk, especially woven for the purpose and prepared with beeswax to give smoothness and strength, are plucked with the thumb and first two fingers of the right hand. The fingers are provided with ivory shields, enabling the player to produce clear, staccato notes, without any jar on the vibration.

Music for the "koto" is written, but the player learns his art largely by listening and watching, the music books being used only for occasional reference.

The Japanese "koto" is the ultimate form of the thirteen-stringed "kin" of China. Its tone is best described as resembling a combination of the harpsichord and ukulele.

M. M. F.

of native musicians, and ends by saying that it would be well for us as a nation to develop our own musicians in our own spirit, conducting our rehearsals and singing our operas in our own language, and teaching our pupils to sing it. It is realized that a great battle in which American troops fought and suffered, or the sinking of a transport in which numbers of them were drowned, would materially lessen the appetite here for German music.

Albertina Rasch, the ballerina, has telegraphed her managers from Canada that she cannot accept an offer to join forces with Mme. Sarah Bernhardt's company.

very clever things without realizing it himself. Some authors write in the same way. I call such individuals talented amateurs. Other musicians can give an explanation of all they do, can analyze their own playing. I believe in the spontaneity of intuitive inspiration, but I claim that it must be thoroughly filtered by the intellect. The mind must control the heart. When I tell you to do certain things, or to do them in certain ways, I should be able to give you the reasons for so doing. Ask when you do not understand the reasons. If I cannot give a reason why you should do a thing in a particular way, I have no right to tell you to do it."

It is reported by the New York Telegraph that Mary Garden is on her way to this country, having sailed from France very recently. The famous prima donna is coming over for the purpose of acting for the motion pictures.

CARMINE FABRIZIO



VIOLINIST

Address: 15 Vancouver Street BOSTON

HELEN HOPE KIRK
ADDRESS, 169 WALNUT ST., BROOKLINE, BOSTON, MASS.

HELEN ALLEN HUNT CONTRALTO SOLOIST AND TEACHER
Studio: 509 Pierce Bldg., Boston, Mass.

LAURA LITTLEFIELD —SOPRANO—
ORATORIO AND CONCERT Address: 87 St. Stephen St., Boston

Harriot Eudora Barrows
Teacher of Singing SOPRANO Trinity Court, BOSTON



PHILIP BRUCE
TENOR

Concert and Oratorio

Address: 15 Evans Road Brookline, Mass.

Photo by Bachrach

FAY CORD

Soprano

Management:

East—K. M. White, Colonial Bldg., BOSTON



Brilliant American
—Violinist—
Highest Honors
Brussels and Berlin
CONCERT — RECITAL
Mgt. R. Newman:
Teaching Studio:

MAX DONNER
Steinert Hall - - BOSTON

THE TONGUE AS A VOCAL HINDRANCE

By MAY LAIRD BROWN

Read at the last convention of the New York State Music Teachers' Association

"The art of singing is composed of two elements, viz., the art of voice production and the art of interpretation."

IN this definition, discussed and adopted at the 1915 convention of this association, one essential element is overlooked which seems to require a department of its own. The singer produces not only tone but words which the tone is to vitalize and color. The choice of color, phrasing and accentuation falls obviously within the domain of interpretation; but what of the process of word formation? Like the tone, it is governed by the same laws and dependent upon the same mechanism in every individual, but it is a different mechanism from that of phonation. Therefore diction, though intimately related to it, cannot be regarded as voice production, nor since vowels are an integral part of the tone can it be called interpretation in the strict sense of the term.

Tone and words are produced by different organs which are, however, interdependent and can never be considered wholly apart from each other for this simple physical reason: the back of the tongue (that unruly member of evil reputation!) is attached to the larynx and connected with the soft palate and pharynx as well. When the tongue is properly controlled it is of invaluable assistance to the singer, but when improperly used it becomes the most serious vocal interference with which he has to deal. Not serious because it is so difficult to remove, but because the effective method of elimination has not been generally recognized since the days of the early Italian masters.

We have learned that correct action of the organ of phonation must be induced rather than forced—that the larynx is disturbed by interferences, whether physical or mental, only behaving perfectly when let alone. But the mechanisms of breathing and of speech are both under the control of the conscious will, and as soon as these two mechanisms are directed and their action properly co-ordinated every vocal problem is solved! These demonstrable facts were summed up by Pacchiarotti centuries ago in the sweeping statement: "Chi sa parlare e respirare sa cantare" (He who knows how to speak and how to breathe knows how to sing!) Of course this does not mean that every elocutionist could be turned into a singer regardless of a lack of musical talent. It only means that the singer who skillfully manages those parts of his apparatus which may be directly controlled removes by so doing all physical interferences from that organ which must be left to nature—the larynx.

A Serious Responsibility

When we remember that thirteen of the twenty-one consonant motions of the English language are made by the tongue, and that its position determines the character of vowels as well as their resonance, we can hardly fail to realize that the tongue has a serious responsibility and a wide field in which to make mistakes. And it makes them every day and all the time in ordinary conversation. Yet most of us have tried at some time to attach this casual, clumsy speech process to the singing tone with only a little extra attention given to distinct enunciation, and as we had never been taught to speak our earnest efforts only interfered with the vocal organ and emphasized the conviction on the part of our vocal teachers that the tongue, like the larynx, should be carefully ignored.

Reasoning from this premise, many teachers have endeavored to solve the whole problem through breath control. This is even suggested by Ffrangcon Davies in his generally helpful book, "The Singing of the Future." After affirming that "pure pronunciation, musical, sustained, fitting, insures right tone production," and that "the quickest way to fine tone is via fine pronunciation," he acknowledges that when he concentrated attention upon his tongue it became very stiff and unruly. He does not tell us how he concentrated or when; but if, as he asserts, it is only necessary to think a vowel in order to "tilt the tongue" into the correct position for singing that vowel, we must agree that vocal students have, as a class, very faint and feeble powers of thinking! For many vocalize only at the expense of their pronunciation;

others articulate at the expense of tonal beauty, while the largest number offer a compromise so detrimental alike to word and tone as almost to persuade an audience that the art of singing is essentially abnormal.

It is thus proved that the tongue cannot be trusted, unless in exceptional instances, to govern itself. In the absence of interferences above the larynx, correct breathing does induce right conditions at the organ of sound and, by loosening the back of the tongue, will free the articulation, until a bad speech habit intervenes. Mr. Davies and all the other vocal teachers are entirely correct in their contention that to direct thought to the tongue or endeavor to manage it while singing increases vocal difficulties and disturbs the normal relation of the organs of speech and tone. The tongue should be separately trained in the study of diction so that its subconscious control in singing may be as natural and involuntary as the breathing. That such training has not seemed practicable is due to the simple fact that it has always been attempted from the wrong end!

If the organs of speech were subjected to the same scientific examination, experiment and analysis as have been brought to bear upon the larynx it would destroy first of all that fundamental misconception so prevalent among singers that the tongue grows from the throat and is controlled from the back. The tongue is really rooted in the front wall of the lower jaw, the principal muscle spreading upward and outward to the strong and flexible tip. The back of the tongue forms the front wall of the throat; any effort, even a thought in this direction when singing, brings into play to some extent the extrinsic or connecting muscles, causing rigidity of the larynx and pharynx and preventing free emission of the tone. It is physically impossible to control the tongue from the back, and the unsuccessful attempt to do this has persuaded many a singer that it should not be controlled at all.

Fortunately the motor power of the tongue is in no way dependent upon its relation to the larynx. Under the front of the tongue the fibers of the inferior lingual muscle blend with the extrinsic muscles, and here is the point of control—the natural point of support from which the processes of speech may be carried on without interfering with the poise and freedom of the vocal organ. During the singing of vowels the tongue should be held down at the front by a slight pressure of this muscle under the tip. Of course if this point of support is groped for by the untrained singer he is likely to stiffen both tongue and jaw; but when this "focal pressure" is correctly made the tip is easily released for lingual consonants, the tongue moves freely in any direction, and best, of all, pronunciation is confined to the front of the tongue, leaving the back relaxed and giving the open throat so necessary not only for resonance but for tone color.

The student should acquire this new point of departure through suitable exercises under guidance of a competent teacher. If he has bad speech habits a reasonable time is required for their correction, but he usually gains a feeling of power in the tip of his tongue within a few days. This once obtained, he may master the mechanical process of vowel formation without further delay. No tone can be sung without some vowel, and to the singer it matters little whether vowels originate in the larynx as claimed by Scripture, or are determined by the shape and size of the mouth cavity, as Dora Duty Jones insists, for he is convinced that his tone at least is largely dependent upon the proper adjustment of the resonators above the larynx, of which the mouth is one of the most important.

When the investigator pronounces the five primary Italian vowels—A, E, I, O, U (ah, eh, ee, oh, oo)—without restraint, allowing to the tongue its normal action, he notices a change in position on each vowel. From AH the tongue moves forward for EH and EE, dropping backward again on OH and OO. This fact is doubtless the foundation of Mr. Davies' belief that the tongue may be trusted to assume correct positions. Perhaps this was true in his own case. The rounder and more mellow speech of our British cousins has greatly reduced their vocal difficulties, as Mr. Henderson

points out. He is not the only critic to notice the ease with which visiting English singers render their text even on high notes. It is our general carelessness in speech, added to our strenuous American habit of forcing the speaking voice, which prevents a natural adjustment in the majority, and teachers seem to agree that to sing vowels in such a manner as to produce the minimum of interference and the maximum of resonance requires long practice, involving much difficulty to the average applicant.

It is suggested that both time and difficulty will be enormously reduced by the reasonable training of the tongue. There is one vowel on which Nature gives under almost any circumstances a tongue position which is approximately correct. Pronounce the long E of our own language, and watch the tongue. It will be found in every case that its edges rise in front to a point near the eye teeth, leaving the tip down in its place behind the lower teeth. In speech the tongue assumes this position naturally, but usually requires training in order to preserve it in singing, and because of this absolute position E is rather a dangerous vowel on which to vocalize, particularly in the higher range. Let the student experiment with E on single tones in the middle register. As soon as he makes sure that the front of his tongue takes this natural position without unnecessary stiffening at the back he finds that the change from the long E of Be to the more open sound of E in Bed is made by a vibration in the tongue so slight as to be almost imperceptible, and requiring no movement of the jaw. He notices that in this change to the open E the tone did not flatten and lose quality as it had formerly done. He also finds that OO, instead of a hollow, doleful sound under the soft palate, may be a brilliant, resonant vowel, just back of the front teeth, and this forward placement of vowels gives such freedom and ease that the speed of Debussy's "Mandoline" no longer seems prohibitive. Then he makes another discovery, far more important in its relation to his general vocal work—when singing the long E he notices a distinct sensation on the hard palate above the upper teeth. The forward position of the tongue, by confining the vowel vibrations to this small space, give to E its characteristic brightness. He wishes that it might be possible to retain this quality in some of the darker vowels, and finds to his delight that by fixing his mind upon this sensation it may be actually preserved as a sort of resonant focus or point of high light in every vowel so long as the tongue confines its changes to the front, but the instant its motions enlarge or spread backward this brilliant vowel color is dissipated—it becomes impossible to sing O or OO with the brightness of joy or the triumphant ring of victory.

But has it not been demonstrated that some vowels are intrinsically brighter than others—that some are naturally dark, and that still others possess a neutral character? Assuredly. When there is a forward inclination of the tongue, as on E in Sea or A in As, keeping the vibration in the extreme front of the mouth, the result is a bright, resonance—a so-called light vowel. As the sides of the tongue move backward, though ever so slightly, for O and OO, the quality tends to darken, but the student who has once established the vibration of the front vowels as a sensation can, as has been already stated, hold this bright point proportionately in all vowels, raising each to its most brilliant possibility. This result once achieved, it is comparatively simple to modify them on occasion by the action of the lips or the veil of the palate.

If this promotion of the tongue to a position of importance seems a bit discouraging to the student who is seeking to reduce rather than add to his technical preoccupation, let him remember that the smallest corrections, if they remove interferences, may result in the most astonishing improvement both in diction and tone. For instance, that thick and throaty quality which is particularly troublesome on AH and O disappears just as soon as the singer is able to keep the tip of his tongue depressed without stiffness. Watching his exercises in a mirror, he may see for himself that this throaty sound is usually accompanied by an involuntary pulling back of the

tongue. How many singers, desiring to bring the voice forward, have had to struggle against this habit which closes the throat, confines the tone, and seems to grow worse in proportion to the attention it receives! The tendency to tighten the throat is nearly always due to the wrong use of the intrinsic muscles of the tongue, and this may not be locally corrected, for since the normal action of the throat muscles is entirely subconscious, any deliberate attempt to relax them only causes them to contract the more. The back of the tongue will give up straining only when the tip has been taught to assume the responsibility which rightfully belongs to it.

When singing words this unpleasant thickness may be primarily caused by a clumsy initial consonant—an L or D—struck energetically with the whole tongue instead of with the delicate tip. It requires practice to avoid this overaction, particularly on G, K and their combinations, yet even these need only acceleration to render them negligible as interferences.

The relation of the consonants to distinctness and the carrying power of the voice is well understood, but any undue exaggeration of the articulatory process is a vocal interference in itself. It calls attention to the technique of a singer and produces an effect almost unwelcome to the artistic ear. The best technical training reduces movements and discourages unexpressive activity. The young student who has never analyzed the action of the organs of speech may try to make his lips or lower jaw do the work of his untaught tongue. This results in mouthing which dissipates most of his vowel resonance, and if the lingual consonants are accompanied by useless movements of the jaw it implies stiffness of tongue and of all the connecting muscles. The real office of the lower jaw is to open the mouth, and this is accomplished by the relaxation of the muscles which control it. It should never be actively used except in the articulation of the consonant form of Y, as in Yes, Yet, etc.

Besides the thick tone, already accounted for, the heavy, slow articulation of consonants is to blame for other so-called "vocal" faults. The first of these is a bad attack. If a preliminary consonant is slow and clumsy it disturbs the relation of breath and vocal chords, causing a leakage of breath before the entrance of the vowel. This sometimes destroys a singer's comfort during an entire phrase, but it can never be corrected by dealing with his attack from the vocal standpoint alone, since the difficulty is directly due to his tongue. Another of these serious faults is the interrupted legato. The perfect legato on words requires delicacy and speed in the execution of labial consonants no less than sustained breath and proper relation of the vowels to the overtone. Certain consonants, such as B, P, V and M, obstruct either partially or completely the flow of the voice through the mouth. Students must be trained to utilize the stream of overtone generated in the upper head cavities which passes through the nose. This stream is small compared with the mouth tone, but it is sufficient to successfully bridge over the interruptions of these consonants and preserve the smoothness of true legato singing.

This joining of the vowel resonance to the upper partials is required in order to complete the tone and perfect the diction. Singing consists of two simultaneous processes—word production and tone production. Perfected word production will give to the tone whatever beauty is dependent upon the mouth resonance. Of course this is not the only element to be considered, but the control of the tongue and its elimination as an interference will reduce by one-half the time required to place and develop the voice, relieving the distress of teacher and pupil over those mysterious and obstinate defects of tone production which were due merely to faults in the mechanism of speech.

RENT all of the Best-
CHOIRS CANTATAS-ORATORIOS
OPERETTAS, etc.
 AT A FRACTION OF WHAT PURCHASED COPIES WOULD COST

Our Plan and Catalogs will interest you
SEND FOR IT

We buy used Scores of Standard Works
WESTERN MUSIC LIBRARY
 218 S. Wabash Ave. Chicago.

Huntington (W. Va.) Choral Association May Be Discontinued

HUNTINGTON, W. VA., Sept. 1.—At present it is uncertain as to whether or not the activities of the Huntington Choral Association will be continued for another year. Alfred Wiley, its conductor, stated to the *Herald-Dispatch* that he was not in position to make an announcement at this time and intimated that it might be possible that the association would not go forward. Certainly, he said, it would not continue on its former basis, inasmuch as the men who had given their time and effort to the enterprise in their relation as members of the board of directors would hardly care to undertake more than the load which they are already carrying in the shape of a deficit brought forward from last year. However, a new movement is proposed which may result in the early reorganization of the association on another basis.

Marie Rappold Coaches with Hageman in Chicago

Chicago, Sept. 3.—Marie Rappold, the prima donna of the Metropolitan Opera House, has been spending most of her free hours during her Ravinia Park engagement coaching with Richard Hageman, under whose direction she sang the rôle of *Marguerite* in "Faust" Saturday evening. Several of the other artists singing at Ravinia Park this summer have availed themselves of the opportunity of coaching with Mr. Hageman during his stay in the West. Edith Mason, Florence Macbeth and Irene Pavloska are among the artists who have won great success in rôles coached with him during the summer. F. W.

Arthur Herschmann to Appear with the Cincinnati Symphony

Arthur Herschmann, the baritone, has been engaged by the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, for an appearance early next winter. Mr. Herschmann has also been booked in Minnesota and other large cities of the Middle West.

LEADING MILWAUKEE SINGERS FORM QUARTET TO APPEAR AT THE CITY'S PARK CONCERTS



New Milwaukee Quartet Organized to Sing in Municipal Concerts: No. 1, Harry Meurer, Tenor; No. 2, Elsa Bloedel, Contralto; No. 3, Clementine Malek, Soprano; No. 4, George F. Russell, Baritone. No. 5, Hugo Bach, Conductor of the Park Concerts

MILWAUKEE, Aug. 29.—The Milwaukee Park Board concerts in the various public parks have become such a pronounced success as to the quality of music played, the excellence of the performance of the band, under the direction of Hugo Bach, and the huge proportions and appreciativeness of the audiences that they have attracted the serious attention of leading singers of the city.

The advantages offered by the concerts brought out a new quartet formed by prominent local musicians who sang during the second half of the season. The quartet members are Harry Meurer, tenor; Clementine Malek, soprano; Elsa Bloedel, contralto, and George F. Russell, baritone, who organized the body. The quartet's programs have included numbers such as Rossini's "Inflammatus," the "Pilgrims' Chorus" from "Tannhäuser" and others by Donizetti and Ardit; local composers were brought

to the fore also, Hugo Bach, F. C. Young, Frederick Carberry and Mrs. Milton C. Potter, wife of the city superintendent of schools, being among those represented on the programs. Mrs. Potter's new song, "Arise, America," sung this week, proved popular; it is an excellent song and was sung with dramatic effect by Mr. Russell. The quartet has achieved a fine success.

The Park Board music season comprised seventy concerts, and it is esti-

mated the audiences averaged 15,000. The city appropriated \$12,000 to cover the cost. According to E. F. Schumacher, secretary of the board, Milwaukee, the first city in the country to present concerts with singing in the parks, has found the experiment worth while, and those who most bitterly opposed the idea now regard it in the most friendly way. The board has in mind building large amphitheaters for the concerts.

The Louis La Valle Quartet sang during the first half of the season; this quartet has sung at the park concerts since their inception. J. E. McC.

Quartet Heard in Lehmann's "Daisy Chain" at Chautauqua



Left to Right: Fred Shattuck, Accompanist; De Los Becker, Tenor; Betsy Lane Shepherd, Soprano; Edna Thomas, Contralto; Allen Lamdin, Baritone. Alma Keller, Contralto, of Buffalo, is the Third Young Lady in the Group

CHAUTAUQUA, N. Y., Aug. 30.—Among the musical events of interest this summer was the appearance of the quartet composed of Betsy Lane Shepherd, soprano; Edna Thomas, contralto; De Los Becker, tenor, and Allen Lamdin, baritone, who sang the Liza Lehmann "Daisy Chain," on Aug. 15, winning commendation. The accompanying picture shows the quartet "snapped" at a rehearsal.

Opening of Russian Symphony Season May Be Advanced

So many requests for dates have been received by John W. Frothingham, Inc., managers of the Russian Symphony Orchestra, that it now seems probable that the fall tour of the orchestra, booked to open in Norfolk, Va., on Nov. 19, will be extended by a fortnight in order to include cities farther South along the Atlantic seaboard. Savannah, Charleston, Atlanta and Wilmington, N. C., are points which will probably be included, and in Savannah the opportunity is offered of opening the new Municipal Auditorium. It is probable, therefore, that

the tour will open on Nov. 5. Among other important cities to be visited during the ensuing five weeks will be Richmond, Lynchburg, Washington, Baltimore, Pittsburgh, Boston, Erie, Zanesville, Binghamton, Montreal, Ottawa and Toronto.

Lambert Murphy, tenor, and Reinald Werrenrath, baritone, have just signed a contract to give a joint recital in Bay City, Mich., next February.

Emma Roberts, the contralto, will return to New York this month from a vacation spent in the White Mountains.

Notable Orchestral Accompaniment to Italian War Pictures in Chicago

CHICAGO, Sept. 1.—An orchestra of forty pieces played the music for the official war pictures taken by the Italian Government in the Austro-Italian war theater when they were presented at the Auditorium Theater this week. The orchestra played with musicianly intelligence and sympathetic appeal. Considering that the pictures were Italian propaganda, it was interesting to note the selections, which skipped from the Garibaldi Hymn to an Austrian Strauss waltz, followed by funeral music from Grieg, and then back to Italy again with the finale to the "William Tell" Overture. Such an orchestra makes an evening entirely enjoyable, and the wonderful excellence of the pictures themselves was doubly effective because of the musical accompaniment.

F. W.

Whitney Tew Closes His Successful Chicago Season

CHICAGO, Sept. 1.—Whitney Tew, the successful vocal teacher and basso, has closed his season's work and is rusticating in the foothills of the Alleghanies. Mr. Tew's work has gained for him a large following, and many are on the waiting list for next year's teaching. Aside from his artist-pupils, about twenty of Mr. Tew's class of beginners are being prepared for professional careers. Mr. Tew will resume teaching next week. He is devoting his energies to teaching the art of singing as it was practised during that period that gave to the world the vocal art of Porpora, Cafarelli, Beluti, Pachierotti and Crescentini.

CIVIC CONCERT SEASON ENDS IN ST. LOUIS

12,000 Persons Witness Community Spectacle in Municipal Theater—School Children in Pantomime

ST. LOUIS, Sept. 1.—Little did the sponsors of the Municipal Open Air Theater realize that it would have such constant use. It has more than justified the fondest hopes of those who were responsible for it. Most of last week and the preceding week it was used for the Fall Fashion Show and Pageant. A full ballet of young girls with a sprinkling of men gave numbers. They were trained and directed by F. Leslie Glendennon. Noel Poepping with a band of forty pieces furnished the music.

The school children of the city held their annual frolic on the big stage yesterday. Eight hundred grade school children from the different playgrounds were brought together for the performance of a pantomime, "Rip Van Winkle." This is a part of the Community Spirit as embodied in the public schools and these tots were trained in difficult dances, which they gave with intense enthusiasm and spirit before 12,000 persons. Miss Cady had the work in charge and Frederick Fischer's Municipal Band officiated.

Last night's concert by Fischer's Band closed the season of public concerts in the parks and playgrounds. Many thousands have attended during the summer and the season has served to introduce the "community singing" to St. Louisans. This has become so popular that it is certain that a number of concerts will be given next year.

H. W. C.

"THE SCHOOL OF EXPERIENCE"

THIRD **ABORN** YEAR

CLASSES FOR OPERATIC TRAINING

MILTON ABORN DIRECTOR

AN INSTITUTION FOR

BEGINNERS VOCALLY FIT FOR PROFESSIONAL CAREERS

SEND FOR BOOKLET—ADDRESS

THE SECRETARY 11 EAST 43rd STREET, NEW YORK

BRINGING MUSIC TO THE RURAL SOUTH

Experiences of Pioneer Teachers in the Country Schools of Tennessee—Eager Pupils Walk Miles to Attend "Singin' School"—Parents Threaten to Spank Instructors—What Edna Tonkin Achieved in One County

By MAX SCHOEN

Director of Music, East Tennessee State Normal School, Johnson City

*Oh childhood's joys is very great,
A-singin' on his mother's gate,
A-eatin' candy till his mouth
Is all stuck up from north to south;
And other things he likes quite well
Which I hain't time jist here to tell;
But if he isn't quite a fule
He'd rather go to singin' skule.*

*Some think there's nuthin' half so good
As oysters roasted, fried or stewed;
And others think of nuthin' more
Than slidin' on a cellar door;
So some think this and some think that,
But all agree there's greater satisfaction
to be had
In singin' skule as I have said.*

Chorus

*O, the singin' skule's butifule,
O, the singin' skule's butifule,
If I had you for my teacher
I would be a happy creature,
For I dote upon the singin' skule.*

I heard an old man singing this song during my recent three weeks' trip in the open country advocating the teaching of music in the rural school on behalf of the East Tennessee State Normal School. I asked the old gentleman to let me copy the song since, as he told me, it was widely known throughout the country and therefore reflects the love of these people for singing, and also because it illustrates better than I could describe the starting point in our attempt here to spread better and more music in the rural sections of the State through the teachers that we train for the country schools and also by the extension work of our music department.

An account of the origin, development and influence of the singing school would not only make interesting and instructive reading, but would be an important contribution to musical history. Talk about community singing being a new movement! It may be so in the cities. In the rural sections of the South it is as old as the proverbial hills. I have the following account of one "singin' school" from one of our students who is now doing splendid pioneer work for school music as a principal of a large consolidated country school:

"It was in July, 1908, when a Methodist circuit rider opened a ten-day singing school way out in the country. The school was conducted in a church house located beside the road and surrounded by many hills. The road was just as God had left it, meandering with the valleys, through the creeks and across the hills. There were forty or more young men and young women in attendance. Each one paid a fee of fifty cents for the ten days and bought a song book costing thirty cents. The book contained religious songs for church and Sunday School use. The teacher was a former public school teacher and governed the assembly accordingly. We began singing at 8 o'clock and closed at 3.30, with two recesses and a lunch period. None of us knew anything about the rudiments of music (and the teacher hardly any more), so the

work began in a very elementary manner.

The First Lessons

"He began by telling us the meaning of such terms as pitch, force, tone, length, quality, staff, clef, etc. Then he taught us the position of the letters on the staff and how to tell the different keys, how to sing the scale, how to find the pitch, and a good deal about tone relation. After he had drilled us on these things we began to study songs. The teacher would go over each part, reading the music and having the pupils study with him. Those who sang soprano were seated in the front, altos next, tenors next, and bass in the rear. The community in which the school was taught was alive with singing. I walked four miles to attend. Many others did likewise. It was hot and it often rained, but we did not mind the weather. The last day was devoted to general singing and the public was invited. The house was filled to overflowing."

The song material found in the books used at these occasions is of a most deplorable type. Music, lugubrious hymns, shaped notes and shouting are synonymous terms. I was told by one young man that I had better turn to shaped notes because round notes were going out of use anyhow. A few days ago I had a letter from one of our student-teachers telling me that music had cost her her position last year. She taught way out "somewhere in the woods" and inaugurated the practice of opening her daily school work with songs like "America," "Tramp, Tramp," "Long, Long Ago," etc. In a few days she heard from some of the parents. They did not want their children to sing "jigs." She persevered. Some of the parents threatened her. One mother sent word that she would spank the teacher unless she stopped that kind of singing. The young lady went to see her and asked her for her preferences in music. "Well," she said; "why don't you have them sing songs like 'Will the Waters Be Chilly When I Cross the River Jordan?'"

Three weeks ago I spent three days in a small village at a county teachers' institute. On the opening day I asked the teachers to sing "The Star-Spangled Banner." Three people knew it and some had heard of it. So I turned to "America." About one-half responded. I devoted some time to teaching this song, and that afternoon the strains of "America" could be heard emanating from the windows of every house where the teachers were staying. If this is not community singing, then what is it? A report reached me from another county where I demonstrated the value of music in the school and community to the teachers that some of the teachers had already bought phonographs for their schools and that many of the others were planning to do so.

A Tennessee Pioneer

The best example of pioneer work in music in rural schools and communities that has come to my attention is furnished by the work of Edna Tonkin of Bradley County, Tenn. I asked Miss Tonkin to write the story of her work,

and I give it here for the inspiration and enthusiasm that it contains.

"Realizing the lack of interest taken in music by the general public, especially our school boards, when I took charge of the music department in the Bradley County High School, I determined to do all in my power to improve conditions and awaken more interest in school music. In my high school work I found boys and girls hungry for music, and who had never heard any better music than that taught by the country singing teacher who insisted on using shaped notes and thought 'Onward, Christian Soldiers,' too difficult and classical for them to sing. Girls who had never heard a well-played piano or vocal number, whose idea of an orchestra was a fiddle strung with wire strings and played by two performers, one with a bow and the other with straws, I have introduced to their first piano. And I have seen them learn to love the best choral pieces, opera, Chopin, Schumann and Beethoven. I have taken them to concerts and have seen their eyes brighten with that glorious light that good music alone can bring. I have taken them to Chattanooga and have seen the real delight that hearing their first orchestra gave them."

"In our high school we have a very broad course, embracing theory, harmony, sight reading, dictation, history and appreciation. We have a regular class-room for music, with the student

body divided into classes of from thirty to fifty. Four years ago I went before the county school board and asked for the privilege of supervising music in the rural schools. It was an experiment, but they granted my request. My first work was to visit all the schools to awaken an interest and to outline a course in music for the teachers. I found the children and the patrons very enthusiastic and most of the teachers willing to follow my instructions. They were given a plan of work for the summer institute and the monthly teachers' meetings. We began by teaching the national and folk-songs and simple work in theory.

"In some of the schools the results were beyond my expectations. I do not believe that there are any school children in Bradley County who do not know all the national songs, Foster songs and the most familiar folk-songs. The teachers are taking more interest, and all of them add music to the course of study at the summer schools, and a number study with me during the vacation. It is understood that when a teacher is engaged to teach in the Bradley County schools that she must be prepared to teach music. I feel that we have just made a beginning, but we hope to continue and to obtain the best possible results."

Miss Tonkin is too modest to add that her work in the country schools was entirely voluntary and for which she received no remuneration whatsoever.

Belle Godshalk to Devote All Her Time to Concert

Belle Godshalk, the young American soprano, who in other seasons has appeared with the Boston Grand Opera Company, as well as in concerts and recitals, will this season devote her time to the concert field. Her concerts are under the management of Harry Culbertson of Chicago. In July Miss Godshalk sang for the men in the training camp of the United States Ambulance Corps at Allentown, Pa., where she won an ovation for her singing.



Heirlooms

THE furniture left us by our forefathers was fitted and finished by careful hand labor. Time has but added to its beauty the mellow softness of passing years.

So with the Knabe—made with exacting care by skilled artisans—its perfect voice sings on for generations.

"The Piano for a Lifetime"

Uprights from \$550 — Grands from \$750

Knabe Warerooms

Fifth Avenue at Thirty-ninth St.

IMPROVISATION as an aid to COMPOSITION and MUSICAL UNDERSTANDING

Nine-tenths of the Best in Music lies beneath the Tonal surface. That best lies in Us.

Investigate what this means to you.

Consult

FREDERICK SCHLIEDER

M. Mus., F.A.G.O.

601 W. 136th Street, New York

By appointment 1 W. 48th St.



MAURICE

DAMBOIS

The FAMOUS
BELGIAN
'CELLIST

EXCLUSIVE MANAGEMENT
DANIEL MAYER
TIMES BDG., NEW YORK

MANY NOVELTIES FOR THE LONDON "PROMS"

One American Work, Loeffler's "Pagan Poem," on Sir Henry Wood's List — "Proms" for Manchester, Too—Loss to Musical World in Passing of Capt. Basil Hood—The New Vogue of Opera Bouffe

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Aug. 12, 1917.

SATURDAY evening, Aug. 25, sees the opening of the twenty-third season of the Promenade Concerts, for which the novelty list is very interesting, as well as patriotic. Out of the nineteen new items, nine are by British composers, five hail from Russia and two from Spain, and one each from France, Finland and the United States. The British works include: Two Fairy Pieces for Orchestra, (a) "Queen Mab," (b) "Puck," by Joseph Speaight; an Orchestral Rhapsody, "A Shropshire Lad," by that promising musician, the late Lieut. George Butterworth, who was killed in action last August; a Prelude for Orchestra, "The Forgotten Rite," by J. Ireland; Three Elfin Dances for Orchestra, by H. Waldo-Warner; Two Pieces for Orchestra, by Percy C. Buck; a Suite de Ballet, "Before Dawn," by Norman O'Neil; a suite, "The Jolly Roger," by Howard Carr; a Phantasy for Violin and Orchestra, by Montague Phillips, and a Suite for Flute and Orchestra, by Dora Bright. The Russian compositions comprise a Symphonic Picture, "The Three Palm Trees," by Spendiariov; Liadov's "Legend" for Orchestra, "Kikimora"; the "Symphonic Fragment After Shelley," by M. Gnossin; Overture, "The Village Festival," by Zolotariev, and a new Concerto, for violin and orchestra, of Vassilenko. Spain is represented by Five Spanish Dances by Granados, orchestrated by Sir Henry Wood, and a dance from the opera, "Merlin," by Albeniz. The new French work is Louis Aubert's "Suite Brève," Op. 6. Selim Palmgren's "Finnish Lullaby," arranged for String Orchestra, and Loeffler's "Pagan Poem" (after Virgil), for orchestra, piano, English horn and three trumpets obligato, complete the scheme.

During the first month of the concerts the solo artists appearing will be: Sopranos, Louise Dale, Clara Butterworth, Amy Evans, Dora Labette, Marjorie Perkins, Elsa Stralia and Carrie Tubbs; mezzos and contraltos, Joan Ashley, Aoga Haley, Doris Manuelle, Gertrude Higgs and Margaret Balfour; tenors, Gervase Elwes, Joseph Cheetham, Walter Glynn, Herbert Teale and Sidney Pointer; baritones and basses, Robert Radford, Fraser Gange, Charles Tree and Norman Allin. The pianists are Gertrude Peppercorn, Myra Hess, Lilia Kanevskaya, Dorothy Vincent, Benno Moiseiwitsch, Arthur de Greef, William G. James and William Murdoch, while the violinists are Daisy Kennedy, Sybil Eaton, Marjorie Hayward, Daniel Melsa and Albert Sammons, and the reciter will be Mme. Tita Brand-Cammaerts, the gifted daughter of Marie Brema and wife of the Belgian poet. There will be upward of twenty women members of the orchestra and Sir Henry Wood, following his general and excellent practice of always giving them an opportunity to appear as soloists, the first to do so this season will be Dora Garland.

The Carl Rosa Opera Company is not starting its autumn and winter campaign far afield and to-morrow night will open at the Pavilion Theater in the Mile End Road. After that it will go to Wimbledon and then to the Marlborough Theater in the Holloway Road. There will be eight performances a week, opening with the "Tales of Hoffmann" and ending with "Carmen" and "Maritana."

Passing of Capt. Basil Hood

The passing of Captain Basil Hood is a sad and serious loss to the musical world, for, aside from being a successful playwright, he was the most delightful librettist and lyric writer we had, a man of great versatility and deep feeling and one who stepped into the shoes of the late Sir William Gilbert with great credit. In his country's present need he devoted himself to war work, with entire disregard for frail and failing



On the Right, Mignon Nevada in Title Role of "The Fair Maid of Perth," in Which She Made an Emphatic Success in London Last Season. On the Left, Capt. Van Somern Godfrey, Who, While Stationed at Cape Town with the Garrison Artillery, Is Working on New Compositions

health and he may indeed be said to have died "with his spurs on."

A new, versatile and gifted entertainer is Leslie Elliot, daughter of one of our most charming singers, Lucy Clarke. She composes and writes most of her own songs and is quite in the Fragon vein.

In the musical city of Manchester during September, there are to be three weeks of Promenade Concerts in the New Queen's Theater. During the winter there will be fifteen instead of twenty Halle Concerts, an undertaking with which Sir Thomas Beecham has identified himself, but one which it is increasingly difficult to keep up to high standard desired. Manchester hopes to hear more home-made music instead of having programs almost entirely composed of Russian and French items.

The musical items at the Coliseum this week are of the best, for Melsa is the violinist, with no less wonderful an accompanist than Manlio di Veroli.

The accompanying picture of Mignon Nevada, daughter of Emma Nevada, the American prima donna and now famous teacher, is in the title rôle of "The Fair Maid of Perth," in which she made a marked success last season.

Capt. Godfrey's New Compositions

Capt. Van Somern Godfrey, who is now at Cape Town with the Garrison Artillery, is working on an orchestral suite to be called "A Miniature Suite from Ancient Greece" and also on a "Celtic Poem," for violin and piano. Captain Godfrey is pleased to have found a small orchestra in Cape Town giving weekly symphony concerts "quite the best of its kind," under a good conductor.

At Morecambe in Wales Marie Hall has been giving a series of successful violin recitals and at Devonshire Park, Eastbourne, Norfolk Megone still presides over afternoon symphony concerts. Some of the programs have been devoted to the works of Massenet and Saint-Saëns.

Planquette's "Les Cloches de Corneville" is about to be filmed with a star cast, which is being taken to the beautiful surroundings of St. Ives and St. Michael's Mount, for, as we all know, the scene is laid in Cornwall.

At Isidore de Lara's concert at Sir David and Lady Beatty's home in Regents Park the artists were Flora Dolima, Una Austin, Olive Sparke, Nellie Norway, A. E. Nichols and David Evans.

The past season has marked an important milestone, for not only has it made grand opera a paying proposition, but, with the success of Sir Thomas Beecham's production of that greatest of comic operas, "The Marriage of Figaro," we hear the recall of the opera bouffe, the renaissance of light opera. Charles B. Cochran is dropping *revue* for the time being and producing at the Prince of Wales Theater "Carminetta," founded on Bizet's "Carmen," and having for heroine the daughter of that famous character. It is in a bright, light-hearted and major key, with what

he thinks will be an interesting score of attractive music by Emile Lassailly, almost approaching grand opera in scope at times. It is real comic opera. This has been preceded at Daly's by Robert Evett with "The Maid of the Mountains," which has proved as profitable as "The Merry Widow" was some years ago. Mr. Evett's next is a new comic opera by Commander Dion Clayton Calthrop, with lyrics by Capt. Harry Graham and music by Fraser-Simpson. Its present name is "The Vendetta," but that will probably be superseded. It will receive its first production in Manchester about Christmas time.

HELEN THIMM.

ASBURY PARK SINGERS UNIT FOR CONCERT

Schubert and M. E. Church Quartets
Aided by Steele and Dadmun—
Pryor Concerts Draw Crowds

ASBURY PARK, N. J., Sept. 1.—The "Crucifixion" by Stainer was splendidly given at the Beach Auditorium on the evening of Aug. 26, by the Schubert and the M. E. Church Quartets, assisted by forty voices, including Mrs. Reardon's Chorus. Mrs. Reardon also directed the concert. The work of the soloists, Roy W. Steele, tenor, and Royal Dadmun, bass, deserves special mention. The work of the chorus was splendid. The singers were accompanied by the Monterey Orchestra and two pianos, played by Mrs. Bruce S. Keater and Belle Greene.

The last Friday evening concert given under the direction of Mrs. Bruce S. Keater was given Aug. 31. Orlando Morgan's cycle, "In Fairyland," was given in a most finished style by the Schubert Quartet. Other soloists assisting at this concert were Mrs. Lorna Zacharias, violinist, and Mrs. Ella Markell, contralto. Cowen's "Bridal Chorus" (from "Rose Maiden") was well sung by the double quartet composed of the Schubert Quartet and the First M. E. Church Quartet. These concerts were given at the Beach Auditorium. The series of three concerts were given for the benefit of the building fund of the M. E. Church.

Last week was a banner one for the Pryor Band concerts. There were large attendances and splendid programs arranged by Conductor Pryor for every concert. The soloists were Isabel Brylawski, violinist, who as usual proved popular with the audiences, and soloists selected from the musicians in the band. The quartet of the band, composed of Messrs. Schumann, Wilhelm, Heyer and Dultgen, gave special numbers.

Valentia Crespi, violinist, and Clarence Reynolds, organist, gave a popular concert at the Auditorium on the afternoon of Aug. 30. Both artists were well received. This completed the series of afternoon recitals which Miss Crespi and Mr. Reynolds were giving during August.

L. S.

RAPPOLD AS "AIDA" AT RAVINIA PARK

Soprano Applauded by Huge Chicago Audience—Frances Ingram Excellent as "Amneris"

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 1, 1917.

MARIE RAPPOLD made her first appearance at Ravinia Park Saturday night in the title rôle of "Aida." Mme. Rappold was greeted by a crowded theater, several hundred persons standing out in the open air because all seats were occupied. Her success was immediate, the fullness and beauty of her voice and the art of her singing making her triumph certain. The purity and delicacy of her tones in "O Patria Mia" evoked an ovation.

Frances Ingram as *Amneris* was in excellent voice—much better, it might be remarked, than in her first performance of this rôle at Ravinia—and carried off honors by the sheer tonal opulence of her singing. The duet scenes between her and Mme. Rappold were glorious vocal feasts.

Morgan Kingston, as *Rhadames*, Henri Scott, as *Ramfis*, Millo Picco, as *Amnaso*, and Louis D'Angelo, as the *King*, carried their parts in the capable and authoritative manner that made their former performance notable. The scenic effects duplicated those of the former performance, except that something happened to the machinery in the Nile scene, and the waves of the sacred river stood still for five minutes in mid-career, and then reversed themselves and made the river flow back to other way.

The balcony scene and the tomb scene of "Romeo and Juliet" were presented at Ravinia Park Wednesday evening, with Florence Macbeth as *Juliet* and Orville Harrold as *Romeo*. Miss Macbeth's tones were remarkably pure in quality. Orville Harrold, often an uneven singer, ran true to form in this opera, for he was not especially interesting in the balcony scene; but in the tomb scene he did some real singing, pouring forth the fullest beauties of his voice with fire and feeling. The final duet was entirely agreeable to the ear. Louis D'Angelo sang the few lines of *Gregorio* in the balcony scene with deep, sonorous tones and tasteful phrasing. The orchestra, conducted by Richard Hageman, gave a superb reading of the music in this scene.

Wolf-Ferrari's opera, "The Secret of Suzanne," was given the same evening, with Carolina White, Morton Adkins and Francesco Daddi in the cast. Mme. White, as *Suzanne*, was better than I have heard her in previous performances at Ravinia this season. Her voice was purer and sweeter, free from the nasality that has marred it this summer, and only once did she stray from pitch. As an actress she was delightful. Morton Adkins gave a wholly enjoyable performance of the baritone rôle of *Count Gil*. Francesco Daddi, tenor buffo, as *Sante*, showed himself a master of pantomime, and set the audience roaring with glee.

Monday evening was given over to a Tchaikowsky program, Richard Hageman conducting, and Bruno Steindel, first cellist of the Chicago Symphony Orchestra, being the soloist. On Tuesday evening "Tosca" was repeated with Marguerite Beriza, Morton Adkins and Morgan Kingston in the principal rôles. Thursday evening, "La Bohème" was repeated with Marguerite Beriza, Irene Pivloska, Morgan Kingston, Millo Picco and Henri Scott singing the principal parts. "Rigoletto" was repeated Friday evening with Florence Macbeth, Millo Picco, Frances Ingram, Salvatore Giordano and Henri Scott in the leading rôles.

FARNSWORTH WRIGHT.

Charlestonians Hear Impressive Band Concert at West Virginia Camp

CHARLESTON, W. VA., Aug. 31.—Many people visited the Second West Virginia camp at Kanawha City last Sunday afternoon to hear the farewell concert given by the three bands of Charleston and that of the Second Regiment. It was an exceedingly impressive concert, one that stirred the emotions strongly and aroused great patriotic fervor. Professor Manch directed the regiment band; Professor J. H. Francis, the Shrine Band; John Erwin was at the head of the Cog City Band, and E. E. McClure led McClure's Band. About 500 people heard the concert.



SAUGERTIES, N. Y.—Ralph H. Mazziotta, pianist, was the soloist at a recital given Aug. 29 for the benefit of the Red Cross.

CHARLES CITY, IOWA.—Hilda Madgwick of this city has accepted the position of supervisor of music in the public schools at State Center.

WORTHINGTON, W. VA.—The Choral Society of this city has formed a class for instruction in vocal music. The class will be in charge of W. D. Barrington of Fairmont.

BRIDGEPORT, CONN.—A Red Cross benefit concert was given on Aug. 28, at the Sanford Homestead, by Carl Larson, violinist; Arthur Bowen, 'cellist, and R. O. Garrison, pianist.

ENFIELD, MASS.—The annual Woods-Chandler concert was given on Aug. 30 in the Congregational Church by Frances B. Woods, Mary B. Woods, Dorothy Woods and Grace F. Woods.

LYNCHBURG, VA.—Mary Lydia McAllister, an artist student of Maryon Martin of this city, has been engaged as soloist for the Court Street Methodist Episcopal Church of Lynchburg.

KITTERY POINT, ME.—Weston Gales is spending a few weeks at his summer home at Kittery Point. He will return about Sept. 10 to resume his duties as conductor of the Detroit Symphony Orchestra.

STUEBENVILLE, OHIO.—Wilbur McC. Beatty, the local singer, has been requested by the National War Council to travel to the different army cantonments throughout the country to sing for the soldiers.

SAN DIEGO, CAL.—Mrs. Maurice D. Hesse, prominent organist and accompanist, who has just returned to this city after a short vacation, lately gave a delightful organ recital at the Spreckles Organ Pavilion.

BANGOR, ME.—Herbert Harris, composer and organist, of Chicago, who was for many years organist at the Central Congregational Church, made a brief visit in this city recently, on his way to his old home in Machias.

MOUNTAIN LAKE, VA.—Grace Kerns, the soprano, was lately heard in a recital for the benefit of the Red Cross. About \$150 was realized for the fund. Mrs. Emily La Blanc Faber accompanied the artist sympathetically.

WELCH, W. VA.—An impromptu musical program was given in the Court House, Aug. 28, by Julia Culp of Springfield, Ohio, vocalist; Mrs. John Burke, violinist; Mrs. L. A. Osborn, vocalist, and J. H. Francis, baritone.

ERIE, PA.—Under the auspices of the Erie County School Teachers' Institute, the Boston Symphony Sextet appeared in the High School Auditorium on Aug. 29, presenting an interesting program of chamber music interspersed with violin and 'cello solos.

BOSTON, MASS.—Constance and Henry Gideon appeared in Ashland, N. H., at Deephaven Camp on Aug. 21 and 22, giving two of their programs entitled "Folk-Songs of the Allies." The proceeds of the two concerts were turned over to the Dixie Hospital.

BRETTON WOODS, N. H.—The Mount Washington ballroom was thronged the evening of Sept. 2, when the choir boys from Camp Duncan, who sing at the Church of the Transfiguration here in summer, gave their annual concert under the leadership of Frank Hancock.

GREAT BARRINGTON, MASS.—Marshall S. Bidwell gave an organ recital in the Congregational Church on Aug. 28, performing in excellent fashion a program of compositions by Guilmant, Lémens, Vierne, Hollins, Bidwell, Saint-Saëns, Kinder, Whiting and Boccherini.

SCHENECTADY, N. Y.—After a two months' vacation spent here with her parents, Emma Schult, a local singer, has returned to New York and will resume her studies with Herbert Witherpoon. Miss Schult has been engaged to sing at the Fort Washington Temple.

NEW YORK CITY.—Thomas Egan, the Irish tenor, sang to nearly 6000 soldiers at Van Cortlandt Park on Wednesday evening, Sept. 5. He was assisted by Lillian Breton, soprano. The concert was opened by the bands of the First, Twenty-third and Seventy-first Regiments.

BANGOR, ME.—M. H. Andrews, vice-president of the Eastern Maine Music Festival Association, was elected president of the Twelfth Maine Regiment, which recently held its reunion in Boston. Mr. Andrews has invited the Twelfth Maine to hold its reunion next year in Bangor.

ELMIRA, N. Y.—A musicale in honor of Frances Sliter was given, Aug. 31, at the home of Mrs. Thomas Wrigley. The soloist was Louisa Nagel Weigester, soprano, assisted by Deana Hill Winfield, pianist, and Robert G. Weigester, accompanist. Mrs. Frank Ross was hostess with Mrs. Wrigley.

BROOKLYN, N. Y.—The Rafael Joseffy medal for excellence in piano playing, donated by George A. Wilson semi-annually, has been awarded to Claire Osterman of the Bushwick High School. The medal has been given for two years as a memorial to Joseffy, with whom Mr. Wilson studied for seven years.

NEW YORK CITY.—Two pupils of Elizabeth Kelso Patterson, Geraldine Holland and Annah Hess, were soloists, Aug. 19, in the West End Presbyterian Church, Harry Horsfall, organist. The choral and sight-singing classes connected with Miss Patterson's school of singing will begin the first week in October.

OSWEGO, N. Y.—After spending the first week of August in attendance at the convention of the National Association of Organists in Springfield, Ill., Charles M. Courboin, municipal organist of Springfield, has been spending his vacation here, on Lake Ontario, where he was for ten years organist of St. Paul's Church.

SEATTLE, WASH.—Ferdinand Dunkley has returned from his vacation spent in California, where he gave a successful organ recital in Santa Cruz. Mr. Dunkley and Orrill V. Stapp are opening a school of music. Mr. Dunkley conducted the community singing at Woodland Park, Sunday, Aug. 26, when the Adams Band played.

BOSTON.—Arthur Wilson, one of the most successful vocal teachers in this city, has removed his studio from 88 Gainsboro Street, to larger quarters in Boylston Street, where he will resume teaching in early September. Walter Arno, a well-known local pianist, teacher and accompanist, is spending the summer on the Western coast.

WATERBURY, CONN.—Mrs. Betty Burke, soprano, vocal teacher of this city, together with a number of her pupils, gave an enjoyable recital in Chickering Hall recently. A goodly audience heard the program. The students participating were Sue Fox, Louise Derwin, Cecilia Bagley, Etta Morgan, Ethel Atkins, Catherine Cooke, Jane Mancini and Phoebe Dwy. Mary Bagley presided at the piano. Mrs. Burke is a pupil of Mme. Minna Kaufman, the well-known New York instructor of voice.

TACOMA, WASH.—The Whitney Men's Chorus of Spokane, which is touring the State of Washington, gave a concert at the Tacoma Army Post Cantonment at American Lake, Aug. 26, and at the First Methodist Episcopal Church in Tacoma on the evening following.

PARKERSBURG, W. VA.—George R. Eckert has resigned his post as supervisor of music in the city schools. Mr. Eckert left for Indianapolis, where he will settle. Mr. and Mrs. Eckert will be missed in Parkersburg, for they were both hard workers in the cause of music here. Mr. Eckert did valuable work in the community music field.

EVANSTON, ILL.—Members of the choir of the First Methodist Church spent their annual three weeks' vacation and outing as the guests of John C. Shaffer at his ranch, "Ken-Caryl," near Denver. Charles W. Clark, Mrs. Clark, Mr. and Mrs. Ernest Downing, Mr. and Mrs. Walter Ward, Lucille Stevenson and Mr. and Mrs. Karleton Hackett were in the party.

CHICAGO.—Recent changes in and additions to the faculty of the Northwestern University School of Music were as follows: Rollin M. Pease, basso, an addition to the vocal staff; Margaret Fabian, succeeding Miss Hoag as assistant instructor of voice; Charles E. Fouser, succeeding Miss Farmer in the Public School and Community Music Department.

TACOMA, WASH.—Lucile Bradley, daughter of Mr. and Mrs. James M. Bradley, leaves about Sept. 10 on her return to New York after a summer vacation at home. Miss Bradley is one of Tacoma's most gifted pianists. Patricia Murphy left Sept. 1 on her return to New York to continue her vocal studies. Miss Murphy has spent two years of study in New York.

WICHITA, KAN.—The Armitages have announced for their course these stars: Josef Hofmann, Mme. Schumann-Heink, Metropolitan Quartet and Mme. Galli-Curci. These concerts are at popular prices. Merle Armitage will be here part of the time, but his sister, Edna Armitage, who so ably assisted him last year, is to have complete charge of the local management.

WEST CHOP, MASS.—Among the many musical artists located in this vicinity for the summer is Dai Buell, a well-known young pianist of Boston. Miss Buell, in addition to her fondness for summer sports, is also busy preparing her concert programs for next season, when she will again appear under the concert management of Winton & Livingston of New York City.

WEEKAPAU, R. I.—A concert for the benefit of the Red Cross was given on Aug. 30 at the Quonochontaug Grange by artists from the music colony. The program enlisted the aid of the following artists: Mrs. Viola Waterhouse Bates, soprano; Glesca Nichols, contralto; Dr. Franklin D. Lawson, tenor; Arthur Middleton, baritone; Hans Kronold, 'cellist; Pauline Nurnberger, accompanist.

WICHITA, KAN.—A reception and recital was recently given here in honor of T. L. Krebs, the author, composer and teacher, who has been the guest of Mr. and Mrs. Whiteside. The program was made up wholly of Mr. Krebs's compositions, including his new song, "Kansas, Sunny Kansas." Mr. Krebs formerly taught in Wichita and was president of the Musicians' Club and also the Pianists' Club.

CLARKSBURG, W. VA.—An informal recital under the supervision of J. Ransel Romine, musical director of the Teachers' Institute, was given in the auditorium of Washington Irving High School on Aug. 30. The program was given by the Rotary Quartet, Miss Alkire, Blanche Crummitt, Miss Stephen, Mrs. Frantz, Mrs. Lynch, the Misses Ernst, Smith, Parks and Moore, and Messrs. Romine and Barnes.

ST. LOUIS, MO.—A number of musical friends of Clara Wuellner were treated to some rare music at her studio last week. Four pianists of unusual talent were present and provided a diversified evening's entertainment. Besides Miss Wuellner were Minna Nieman, who will open the local season here with a recital in November; Henri Doerring, accompanist for many noted artists, and Walter G. Haenschen. Mr. Doerring is here visiting his family, as he was drafted for national service and is awaiting the call as he has been accepted. It is possible, however, that he will not be taken on the first call.

PITTSFIELD, MASS.—A concert for the benefit of the local chapter of the Red Cross was given at the Maplewood Hotel on Aug. 23 by the Berkshire String Quartet, Hugo Kortschak, first violin; Hermann Felber, jr., second violin; Clarence Evans, viola, and Emmeran Stoeber, 'cello. A large audience heard the excellent program given.

SAN DIEGO, CAL.—John Doane, the organist of Northwestern University, who came here to spend his vacation with his mother and sister at their San Diego and La Jolla homes, has been active during the last week. Mr. Doane gave a series of three organ recitals at the Spreckles Organ Pavilion, Balboa Park. The programs were so well received that Dr. Stewart, official organist, has set aside a Sunday afternoon for another recital by Mr. Doane.

CLARKSBURG, W. VA.—James Barnes, a well-known local basso, was married to Beatrice Fitzwater on Aug. 28, in this city. Mr. and Mrs. Barnes have in the past made many appearances in joint recital. Mrs. Barnes has been a faculty member of the Fairmont State Normal School for several years. Mr. Barnes was for some time head of the James Barnes Concert Company. With his bride the basso will open a studio in Clarksburg in the near future.

BRANTFORD, ONT.—The Brantford Oratorio Society has completed arrangements for the coming season. Rehearsals start on Sept. 20. Handel's "Messiah" will be presented in December with orchestra and a quartet of leading soloists. Later in the season Elgar's "The Banner of St. George" will be produced. The conductor is J. T. Schofield, organist and choirmaster of First Baptist Church. Thomas Darwen, organist and choirmaster of Wellington Street Methodist Church, is the accompanist.

ANN ARBOR, MICH.—Dr. A. A. Stanley, director of the University School of Music, is spending his vacation in the East. Most of his summer is being passed at Monhegan Island, Me. Theodore Harrison, head of the vocal department, left with Mrs. Harrison at the close of the summer session to spend several weeks on the Atlantic Coast. Earl V. Moore, head of the organ and theory department and University organist, departed with his wife and child for Michigan after the summer session.

DETROIT, MICH.—An addition to Detroit's musical colony is Nicola Thomas, who has come to the Ganapol School of Musical Art to fill Miss Brandagee's position as head of the violin department. Miss Thomas was born in Scotland, but has spent most of her life in America. She is a pupil of Leopold von Auer and has met with great success on her concert tours through England, Russia, Germany and France. Her first appearance in New York was in March, 1915. Among Detroit artists spending the summer at Cape Cod are Mr. and Mrs. Marshall Pease of Detroit, who are at Truro. They recently gave a successful concert for the Red Cross.

ANN ARBOR, MICH.—The summer session of 1917 brought to Ann Arbor an unusually large number of teachers and other professional musicians for special study. A series of complimentary recitals was given in Hill Auditorium by members of the faculty and guest soloists. The Summer Choral Union of nearly 100 voices, under Kenneth N. Westerman, presented Bruch's "Fair Ellen" and "Joshua," by Moussorgsky, in the final program. The solo parts were taken by Ada Grace Johnson of the vocal faculty and Robert R. Dieterle, a student of Mr. Harrison. Piano accompaniments were played by Mr. Otto J. Stahl of the faculty.

SEATTLE, WASH.—At the garden fête for the benefit of the American Red Cross in the grounds of Mrs. Eliza Ferry Leary, Aug. 25, the program was given by Mary Louise Rochester, soprano; Mrs. Helen Howarth Lemmel, mezzo-soprano; Carl Reiter, monologue; Prudence Barr Hanna, harp; Mrs. Fielding Lewis Ashton, violin, and Mrs. Broussais C. Beck at the piano. A reception in honor of Mme. Este Avery of Vancouver, B. C., was given recently by Mr. and Mrs. Milton Seymour. An impromptu program was given by Mme. Avery, soprano; Mrs. Emma Shaw Johnson, mezzo-soprano; Mme. Hubble, contralto; Mrs. Sarah T. Thornton, reader and Milton Seymour, pianist. The Seattle Composers' Society held its picnic at Fletcher Bay, Aug. 26. The guest of honor was Mrs. Helen Howarth Lemmel, who sang some of her children's songs.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Adler, Clarence—New York City (Hunter College), Oct. 10, 17, 24.

Austin, Florence—Marion, Ohio, Oct. 1 and 2; Mansfield, O., Oct. 3 and 4; Akron, O., Oct. 5 and 6; Sandusky, O., Oct. 8 and 9; Toledo, O., Oct. 10 and 11; Adrian, Mich., Oct. 12; Hillsdale, Ill., Oct. 13; Jackson, Mich., Oct. 15 and 16; Lansing, Mich., Oct. 17 and 18; Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31. Nov. 1.

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.

Beebe, Carolyn—New York (Æolian Hall), Oct. 6 and 30, Dec. 1, 1917, and Feb. 19, 1918; Pittsburgh (Pittsburgh Art Society), Oct. 12; Danbury, Conn., Dec. 18.

NEW YORK'S SUNDAY MUSIC

Crowds Applaud Bands Directed by Volpe, Ward and Schmidt

A huge audience attended the concert given by Arnold Volpe and his band in the City College Stadium on Sunday evening, Sept. 2. Mr. Volpe offered a well chosen collection of compositions by Verdi, Rubinstein, Massenet, Moszkowski, Myrgrant, Svendsen, von Suppé and Tchaikowsky. "Our Flag in France," a new song by Emilie Frances Bauer, was splendidly sung by Delphine Marsh. The song so delighted the assemblage that Miss Marsh had to repeat it. The "Star-Spangled Banner" and "America" lent patriotic touches to the program.

In Battery Park on Sunday afternoon more than 4000 people heard John T. F. Ward and his band play an attractive program. The Uptown Municipal Band, under Louis Schmidt's direction, delighted a throng at Mount Morris Park. Herbert's "American Fantasia" was a fea-

Galley, Mary—Lakemont Park, Altoona, Pa., Aug. 27 to Sept. 10.

Gideon, Henry—Somerville, Mass., Nov. 12; Auburn, Nov. 14; Laconia, N. H., Dec. 7; Boston, Dec. 16; New York City, Dec. 30; Pittsburgh, Jan. 8.

Havens, Raymond—New York (Æolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.

Maler, Guy—New York (Æolian Hall), Oct. 15; Boston (Jordan Hall), Oct. 23.

Miller, Christine—Winnipeg, Can., Sept. 18; Regina, Can., Sept. 20; Calgary, Can., Sept. 21; Edmonton, Can., Sept. 22; Billings, Mont., Sept. 25; Helena, Mont., Sept. 27; Butte, Mont., Sept. 28; Chicago, Oct. 3; Vinton, Ia., Oct. 4; Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Decatur, Ill., Oct. 16; Pontiac, Ill., Oct. 17; Normal, Ill., Oct. 18; Urbana, Ill., Oct. 19; New York City (Æolian Hall), Oct. 23; Boston (Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.

Peegle, Charlotte—Lockport, N. Y., Oct. 2.

Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.

Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.

Ensembles

Boston Symphony Players' Club—Attleboro, Mass., Nov. 20.

Brooke Trio—Attleboro, Mass., Oct. 5.

ture of this program. At all of the concerts army and navy men were in evidence, lending picturesqueness to the scenes.

How Adolf Bolm Found the Music for His "Assyrian Dance"

Alexander Maloof, composer of the music which Adolf Bolm employs for his now famous "Assyrian Dance," relates that the noted Russian dancer first became acquainted with the score through hearing it played on the talking machine. The record, which is called "A Trip to Syria," impressed Mr. Bolm as being intensely oriental in character, and he immediately adopted it for his dance. Mr. Maloof was born in Syria, but has lived in America since early boyhood and has also made his musical studies in this country. He has made a special study of oriental music and has played his own compositions in this vein for the Victor talking machine.

CAMP UPTON TO HAVE GREATEST SONG AUDITORIUM IN COUNTRY

WHEN the proposed stadium is erected at Yaphank, L. I., to house the singing activities of Camp Upton's 44,000 soldiers, it will mean that the greatest song auditorium in the country



Major-General J. Franklin Bell. He Proposes to Make a Singing Force of New York Soldiers

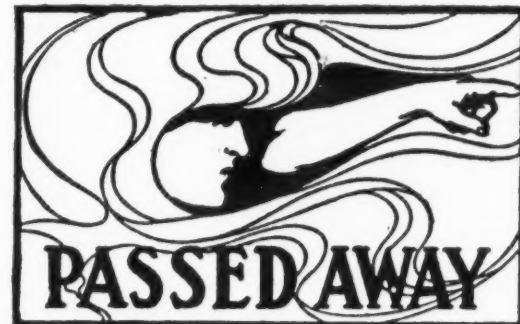
has been constructed in order to make a singing command of the New York soldiers. With the exception of the Yale Bowl, it will be the largest structure of its kind in America.

To Major-General J. Franklin Bell, commander at Camp Upton, belongs the

honor of this signal achievement. Its results are bound to be far-reaching. The man who has been given the task of moulding 44,000 New York civilians into soldiers has long been an advocate of singing. His address to the first men who this year attended the Plattsburg training camp for officers contained one of the articles of his military faith, that "singing men are fighting men." On this basis he is giving the most hearty co-operation to those who are seeking to give the new army the spiritual uplift and support of song.

The contributions which Mayor Mitchel's committee are collecting for the Camp Upton Recreation Fund will be used for the huge central assembly building, in which the singing, under Harry Barnhart's leadership, will take place. It is hoped that the co-operation of the War Department may be obtained in erecting two other buildings at the northerly and southerly ends of the camp—constructed somewhat after the plan of Madison Square Garden—to house smaller gatherings for sings, for mass instruction and for communal meetings.

Major-General Bell proposes to make an appeal to the men at the camp to give not more than \$1 each toward erecting the stadium, and in this way it is expected to raise more than \$40,000. In order to make the Camp Upton Army Recreation Fund thoroughly popular a special dollar fund has been started and everyone who wishes to do something for "our boys" is asked to make a contribution to the treasurer of the fund, W. Kirkpatrick Brice, 60 Wall Street.



Julia Hostater

Julia Hostater, a gifted American mezzo-soprano, who was widely known in the capitals of Europe, died in Paris on Aug. 28, after having suffered from illness for about a year. According to the New York Herald, the news of Mme. Hostater's death came by a private cable message to her sister, Mme. Rita Fornia, a member of the Metropolitan Opera Company. Mme. Hostater was a pupil of Jean de Reszke and of the distinguished interpreter of German *lieder*, Raimund von zur Muehlen, of London. The artist enjoyed an enviable European reputation and her engagements in London and on the Continent were exceedingly numerous. That Mme. Hostater was highly esteemed in Germany is shown by the fact that at the outbreak of the war she was engaged as soloist for the famous Leipzig Gewandhaus concerts under Nikisch.

Mme. Hostater was first educated as a professional pianist. She was an unusually cultured musician and her vocal interpretations were invariably informed with true artistry. Mme. Hostater's programs proved that she possessed discrimination of a rare order; they were always interesting specimens. She had a formidable repertoire, but manifested a pronounced predilection for old English and modern French songs.

Mme. Hostater was the wife of Frank Hostater, the noted American painter, who has long made Paris his residence. The singer's Paris villa in the *Auguste Vacquerie* was a well-known artistic attraction. She leaves a son, aged sixteen.

Henry D. Andrew

ROCKFORD, ILL., Sept. 2.—Henry D. Andrew, for many years prominent in the musical life of Rockford, died Aug. 30, following an operation at St. Luke's Hospital, Chicago, at the age of fifty-six years. Mr. Andrew was baritone with the Rifles Quartet in the '80s, when Rockford Rifles was a military organization of national reputation. He was later a member of the Weber Quartet and Imperial Quartet, and had participated in most of the operatic productions given by local talent.

H. F.

CORRESPONDENTS of "MUSICAL AMERICA"

(Names of Managers of Branch Offices will be found on the Editorial Page)

ALBANY, N. Y., W. A. Hoffman, 6 Oak St.
ALLENTOWN, Pa., Mildred Kemmerer, 27 N. 11th St.

ANN ARBOR, Mich., Chas. A. Sink, University School of Music

ASBURY PARK, N. J., Mrs. Lambert Stewart, P. O. Box 331, Bradley Beach.

ATLANTA, Ga., Linton K. Starr, Atlanta "Journal"

AUSTIN, Tex., Mrs. Charles E. Norton, 304 E. 14th St.

BALTIMORE, Md., Franz C. Bornschein, 708 East 20th St.

BANGOR, Me., June L. Bright, 765 Hammond St.

BERKELEY, Cal., Morris Lavine, 2218 Union St.

BINGHAMTON, N. Y., J. Alfred Spouse, 4 Bennett Ave.

BIRMINGHAM, Ala., Mrs. Alice Chalifoux, 1631 Avenue L

BOISE, Idaho, Oliver C. Jones, Pinney Bldg.

BROOKLYN, N. Y., George C. Turner, 4 West 29th St., Manhattan

BUFFALO, N. Y., Mme. Frances H. Humphrey, 199 Allen St.

BUTTE, Mont., Edith Welling, 244 Pennsylvania Bldg.

CALGARY, Alberta, Can., Laurence A. (Lambert), P. O. Box 1932

CANTON, O., Ralph L. Meyers, Davis Block

CHARLES CITY, Ia., Belle Caldwell, Public Library

CHARLESTON, S. C., Thos. P. Lesesne, 17 Logan St.

CHARLOTTE, N. C., Eloise Dooley, 901 South A St.

CHATTANOOGA, Tenn., Howard L. Smith, 3 Island Ave., North Chattanooga

CHAUTAUQUA, N. Y., Paul S. Chalfant, c-o "Chautauquan Daily"

CLEVELAND, O., Mrs. Alice Bradley, 2081 East 36th St.

COLORADO SPRINGS, Colo., Theo. M. Fisher, 639 N. Royer St.

COLUMBIA, S. C., Robert E. Allen, Chicora College for Women

COLUMBUS, O., Mrs. Ella May Smith, 60 Jefferson Ave.

DALLAS, Tex., Earle D. Behrends, 4943 Victor St., Phone H 52

DANVILLE, Va., John George Harris, c-o Roanoke Institute

DAYTON, O., Lewis B. Canterbury, 2507 Fulton Ave.

DAYTON, O., A. Earl Stumpf, 36 W. Second St.

DENVER, Colo., John C. Wilcox, Wolfe Hall

DES MOINES, Ia., George F. Ogden, University Place

DETROIT, Mich., Mabel J. McDonough, 122 Peterboro St.

DUBUQUE, Ia., R. F. Otto, Conservatory of Music

DULUTH, Minn., Mrs. George Richards, 212 S. 16th St.

ERIE, Pa., Eva McCoy, 111 West 7th St.

FORT WAYNE, Ind., George Baihle, European School of Music

FORT WORTH, Tex., W. J. Marsh, P. O. Box 1004

FRESNO, Cal., Martha Harris, 745 Peralta Way

GALVESTON, Tex., Vera D. Ellis, 519-15th St.

GRAND RAPIDS, Mich., Eva Hemmingway, 65-66 Powers Theater

HARRISBURG, Pa., J. O. Hauser, Dept. of Health

HARTFORD, Conn., Thomas E. Couch, 18 Asylum St.

HOMESTEAD, Fla., Annie Mayhew Fitzpatrick

HOUSTON, Tex., Mrs. Wille Hutcheson, No. 49a, The Rossonian

INDIANAPOLIS, Ind., Pauline Schellschmidt, 1220 N. Alabama St.

ITHACA, N. Y., Mrs. E. M. Barsham, 426 E. Buffalo St.

JEFFERSON CITY, Mo., Mrs. Emma D. Nuckols, 728 E. Main St.

JERSEY CITY, N. J., Ada D. Fuller, "The Jersey Journal"

KANSAS CITY, Mo., Sarah Ellen Barnes, 512 Olive St.

LINCOLN, Neb., Hazel G. Kinsella, 2721 R St.

LITTLE ROCK, Ark., Mrs. Effie Cline Fones, Conservatory of Music

LOCKPORT, N. Y., Douglas A. Smith, c-o High School

LOS ANGELES, Cal., W. F. Gates, 1466 West 49th St.

LOUISVILLE, Ky., Harvey W. Peake, New Albany, Ind.

LYNCHBURG, Va., Julian T. Baber, c-o "Daily Advance"

MADISON, Wis., Angela Von Szeliska, 168 Prospect Ave.

MEMPHIS, Tenn., Mrs. Nola Nance Oliver, 1103 Central Bank Bldg.

MERIDEN, Conn., W. E. Castelow, 301 Colony St.

MILWAUKEE, Wis., Justin E. McCarthy, c-o "Evening Wisconsin"

MOLINE and ROCK ISLAND, Ill., Mary Lindsay Oliver, 1525 Fifth Ave., Moline

MONTCLAIR, N. J., W. F. Unger, 30 Forest St.

MONTREAL, Can., Mrs. Eldred Archibald, 39 Second St., St. Lambert, P. Q.

MONTGOMERY, Ala., W. Pierce Chilton.

MUSKOGEE, Okla., Mrs. Claude L. Steele, 513 Court St.

NASHVILLE, Tenn., Elizabeth Elliott, 794 Demonbreun St.

NEW ALBANY, Ind., Harvey Peake

NEWARK, N. J., Philip Gordon, 158 Bergen St.

NEWARK, O., Mrs. Joseph Sprague, 25 First St.

NEW BEDFORD, Mass., Agnes G. Haye, 15 Pope St.

NEW BRUNSWICK, N. J., Charles Henry Hart, c-o "Sunday Times"

NEW HAVEN, Conn., Arthur Troostwyk, 849 Chapel St.

NEW ORLEANS, La., David B. Fischer, 1122 Jackson Ave.

NORFOLK, Va., R. V. Steele, 231 Granby St.

OKLAHOMA CITY, Okla., Charles Haubiel, 124 W. 8th St.

OMAHA, Neb., Edith L. Wagoner, 222½ Park Ave.

PETERSBURG, Va., Anna E. Currier, 405 Hinton St.

PITTSBURGH, Pa., E. C. Sykes, "Chronicle Telegraph"

PORTLAND, Me., Alfred Brinkler, 104 Park St.

PORTLAND, Ore., Helena Clarke, 474 Broadway

PROVIDENCE, R. I., Allan Potter, 53 Haskins St.

READING, Pa., Walter Heaton, 512 Buttonwood St.

RICHMOND, Ind., Forrest Davis, "The Palladium"

RICHMOND, Va., Wm. G. Owens, care of "News Leader"

ROANOKE, Va., Mrs. Mercer Hartman, 708 Terry Bldg.

ROCHESTER, N. Y., Mrs. Mary Ertz Will, 163 Saratoga St.

ROCKFORD, Ill., Helen Fish, care of "Daily Republic"

SACRAMENTO, Cal., Lena M. Frazee, 607 18th St.

SALT LAKE CITY, Utah, Zora A. Shaw, 12 Eagle Gate Apts.

SAVANNAH, Ga., Mrs. W. H. Teasdale, 537 Maupas St.

SAN DIEGO, Cal., W. F. Reyer, Carnegie Apts.

SAN ANTONIO, Tex., Mrs. Clara D. Madison, 116 W. Elmira St.

SAN JOSE, Cal., Marjory M. Fisher, 715 Hedding St.

SCHENECTADY, N. Y., Lillie Esther Taylor, 956 Stat' St.

SCRANTON, Pa., W. R. Hughes, 634 Prescott Ave.

SEATTLE, Wash., Mrs. W. W. Griggs, 1522 25th Ave.

SHREVEPORT, La., E. H. R. Flood, 1708 Fairfield Ave.

SPOKANE, Wash., Margaret Serruys, E. 1630 8th Ave.

SPARTANBURG, S. C., Mrs. J. D. Johnson, Box 106

SPRINGFIELD, Mass., T. H. Parker, care of "The Union"

ST. AUGUSTINE, Fla., J. Herman Yoder

ST. LOUIS, Herbert W. Cost, Third National Bank Bldg., Tel. Main 388

ST. PAUL and MINNEAPOLIS, Minn., Mrs. Warren S. Briggs, 117 Mackubin St., St. Paul

SYRACUSE, N. Y., Laura Van Kuran, 615 James St.

TACOMA, Wash., Aimee W. Ray, 427 S. 59th St.

TAMPA, Fla., J. W. Lawes, Box 470

TERRE HAUTE, Ind., L. Eva Alden, 215 N. 7th St.

TOLEDO, O., J. Harold Harder, 715 W. Delaware St.

TOPEKA, Kan., Ray Yarnell, care of "Daily Capital"

TORONTO, Can., Sada M. MacNab, Macdonnell Ave.

TULSA, Okla., R. B. Carson, 933 S. Boston Ave.

UTICA, N. Y., M. Joseph Hahn, 915 West Ave., Phone 3997-J.

WARREN, O., Lynn B. Dana

WASHINGTON, D. C., Willard Howe, 1230 Quincy Street, Brookland, D. C.

WICHITA, Kan., Kathrina Elliott, 514 Winn Building

WILMINGTON, Del., Thomas C. Hill, care of "Every Evening"

WINNIPEG, Can., Rhynnd Jamieson, care of "Manitoba Free Press"

WORCESTER, Mass., Tyra C. Lundberg, care of "Telegram"

YOUNGSTOWN, O., Charlotte Dixon, 359 Glenaven Ave.

YORK, Pa., Geo. A. Quikell, 507 S. Water St.

ZANESVILLE, O., Helen W. John, "The Signal"

Two Arts Claim Martha Phillips' Allegiance

Swedish Coloratura Soprano a Devotee of Painting as Well as Music—To Revise Folk-songs of Scandinavia for Her Forthcoming Tour—a Foe of the Cubists and Futurists—The American Husband as the Supreme Product of This Country

AMONG the interesting events promised for the recital season this year will be the appearance of Martha Phillips, the Swedish coloratura soprano, whose debut last season aroused so much favorable comment. Mrs. Phillips will bring to her New York recital in Aeolian Hall on Dec. 12 a new group of Scandinavian songs, of which she is such a delightful exponent.

The revival of folk-songs has an enthusiastic advocate in Mrs. Phillips, who has devoted much time during her travels abroad in gathering the old legends and folk-songs of Scandinavia and selecting those which, in concert presentation, will give her hearers a more adequate conception of the delightful folk lore of the Northland. Previous to her New York recital this season Mrs. Phillips will make a tour of Eastern and Middle Western cities, which will include a concert with the Trio de Lutèce in Utica, an appearance with Jacques Thibaud, violinist, in Cleveland and a large number of recitals in other cities that are eager to welcome the delightful young singer of Scandinavia.

Mrs. Phillips is one of the few women who started life in one field of art, changed to another and then succeeded in continuing both. She came to America from her native Stockholm while still a "miss" in her early 'teens, and began work at the New York Art Students' League. It was here that she met her husband, J. Campbell Phillips, the well-known portrait painter, and their marriage soon followed. Mrs. Phillips continued her art studies until her husband, who realized the unusual beauty of her voice, insisted that she take up vocal instruction. She studied voice and dramatic art both in New York and later in Italy, but a severe illness postponed her New York debut until last year. She had appeared previously, however, with Fritz Kreisler, Albert Spalding, Percy Grainger, the late Teresa Carreño and other famous artists in a number of private musicales in New York City and was known in the artistic world as a singer of distinct attainments before her New York recital gave the public its opportunity for expressing a similar conviction.

Her Diverse Gifts

Meanwhile, Mrs. Phillips continued her art studies, and her charming home at 156 West Eighty-sixth Street contains several notable bits of fine work from her brush. She is a follower of the best traditions, both in painting and song, and does not believe that the Cubists, Futurists and other strange schools will make any lasting impressions on the art life of their time.

"If a thing is not beautiful, it will not last," is Mrs. Phillips' belief. "I think that is one unfailling test by which we can measure modern music and modern schools of art. Of course, with the modern music there is more opportunity to defend oneself against the undesirable—one need not put it on concert programs—but in the exhibition field it is different and one is quite defenseless against the lurid splashes and blotches that are supposed to represent anything from a symphony to one's state of mind after a ride in the subway. However, the things which are not worthy will pass—that is a comforting thought."



Martha Phillips, Coloratura Soprano, in Her Favorite Occupation When She Isn't Singing

Mrs. Phillips was giving an example of creative beauty while talking, as she was completing a particularly handsome bit of tapestry for a chair cover. The room for which it was planned is one furnished in beautiful specimens of antique furniture, gathered during one of Mr. and Mrs. Phillips' sojourns abroad, and decorated by Mrs. Phillips, who has lavished her artistic abilities on her home surroundings with charming results.

A Home Woman

"You see, I am essentially a home woman," she explained, "and I adore planning things for my home. I like managing a house, yes; but not cooking. Now, if you want to know a good cook you should talk with Julia Claussen. We lived together for a time, and her cooking is wonderful."

Mrs. Phillips believes that America has one product in which the country stands supreme—the American husband. "Other men are courteous and attentive; the Frenchman, the Italian, oh, yes, but the American has the greatest deference for women; he makes a companion of his wife more than the men of any other nationality. I love Sweden very greatly, of course—it is my native land—but I am glad to be married to an American."

I asked about the songs she liked best. "Wagner," she replied smilingly. "You see, I cannot sing Wagner, so, I suppose, that is the reason he seems to me the greatest of all composers. One yearns always for the impossible. Brahms, of course, and Schubert and Schumann and the composers of some of the delightful old English songs—but most of all I love Wagner."

MAY STANLEY.

BOOKINGS INDICATE A PROSPEROUS YEAR

Metropolitan Musical Bureau Announces Plans of Some Leading Concert Artists

The Metropolitan Musical Bureau, which manages the extra operatic activities of the Metropolitan Opera Company, in announcing next season's plans, states that despite the present international situation, the outlook for musical undertakings throughout the United States is most promising. The following announcement is made:

Maria Barrientos, Metropolitan coloratura soprano, returning from South America, will appear in concerts during January and February before rejoining the opera company.

Anna Case, Metropolitan soprano, in addition to operatic engagements and an extensive concert tour, will give a recital at Carnegie Hall Oct. 14. She will make her debut in moving pictures this season.

Marie Rappold, Metropolitan soprano, will spend her time between operatic and concert activities.

Giovanni Martinelli, Metropolitan tenor; Pasquale Amato, Thomas Chalmers, Giuseppe de Luca, Metropolitan baritones, will make pre-operatic concert tours.

Mischa Elman, Russian violinist, will make a coast to coast tour, opening his season at Madison Square Garden, Sept. 27.

The Metropolitan Opera House Orchestra, under the direction of Richard Hageman, will make a spring festival tour.

TOSCANINI DECORATED FOR SIGNAL BRAVERY

In Dangerous Place He Keeps Band Playing Until Victory is Assured

ROME, Sept. 2.—The celebrated Italian conductor, Arturo Toscanini, who was for several years up to 1915 leading conductor at the Metropolitan Opera House in New York, has been decorated by the Italian Government for great bravery under fire. During the battle of Monte Santo in the present offensive on the Italian front, Signor Toscanini kept his military band playing, says the report from the line of battle. The soldiers stormed the positions of the enemy to the pulse-quickenng strains of this martial music.

In the midst of the fighting and at a time when the Austrian barrage fire was at its height, the distinguished director led his band to one of the advanced positions, where, sheltered only by a huge rock, he conducted a concert which did not stop until word had been brought to him that the Italian soldiers had stormed and taken the trenches of the Austrians to the music of his band.

The medal, which is inscribed with a suitable engraving, is made of silver.

THEATER FOR CLASSIC DANCE

Ruth St. Denis to Establish Permanent Home for Her Art in California

A permanent theater for the classic dance is to be established this year by Ruth St. Denis and Ted Shawn near Los Angeles, Cal. It is to be called the Denishawn Dance Theater and is said to be the first and only theater in America devoted exclusively to the terpsichorean art.

According to present plans, it is to be kept open all winter, with performances each Monday evening and a matinee for children once a week. Mr. Shawn is to give an entire church service in dance form during September, accompanied by a lecture on religious dancing by the Rev. Henry Frank of San Francisco.

Berkeley Season Opens with Band Concert in Greek Theater

BERKELEY, CAL., Aug. 28.—The music season of Berkeley officially opened here Sunday with a concert by the Band of Islam Temple, Nobles of the Mystic Shrine, under the able leadership of George W. Barnett. The Greek Theater, where the concert was given, held an audience of nearly 6000. So excellent were many of the numbers played that repeated encores had to be given. This is all the more remarkable since some of the band's original members have joined the army or navy. A few of these were able to participate in the concert, however. The baritone, L. A. Larson, was soloist. On the program were: Selection from Gounod's "Faust"; duet for baritone and flute, "Serenade," George S. Newbauer and W. E. Burnham; vocal solo, "My Own United States," Edwards, L. A. Larson; Czardas, "Last Love," Brahms; Solo for Flugel Horn, Franz Halle; "Dance of the Fairies," Chandler; "Butterfly," Dalby; "The Star-Spangled Banner." M. L.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by
PAUL G. MEHLIN & SONS
Warerooms 4 East 43rd St., New York
Send for Illustrated Art Catalogue

BUSH & LANE

Pianos and Player Pianos
Artistic in tone and design
Bush & Lane Piano Co.
Holland, Mich.

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers, 526-536 Niagara Street
BUFFALO, N. Y.

HENRY F. MILLER
PIANOS
HENRY F. MILLER & SONS
PIANO COMPANY, BOSTON

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.